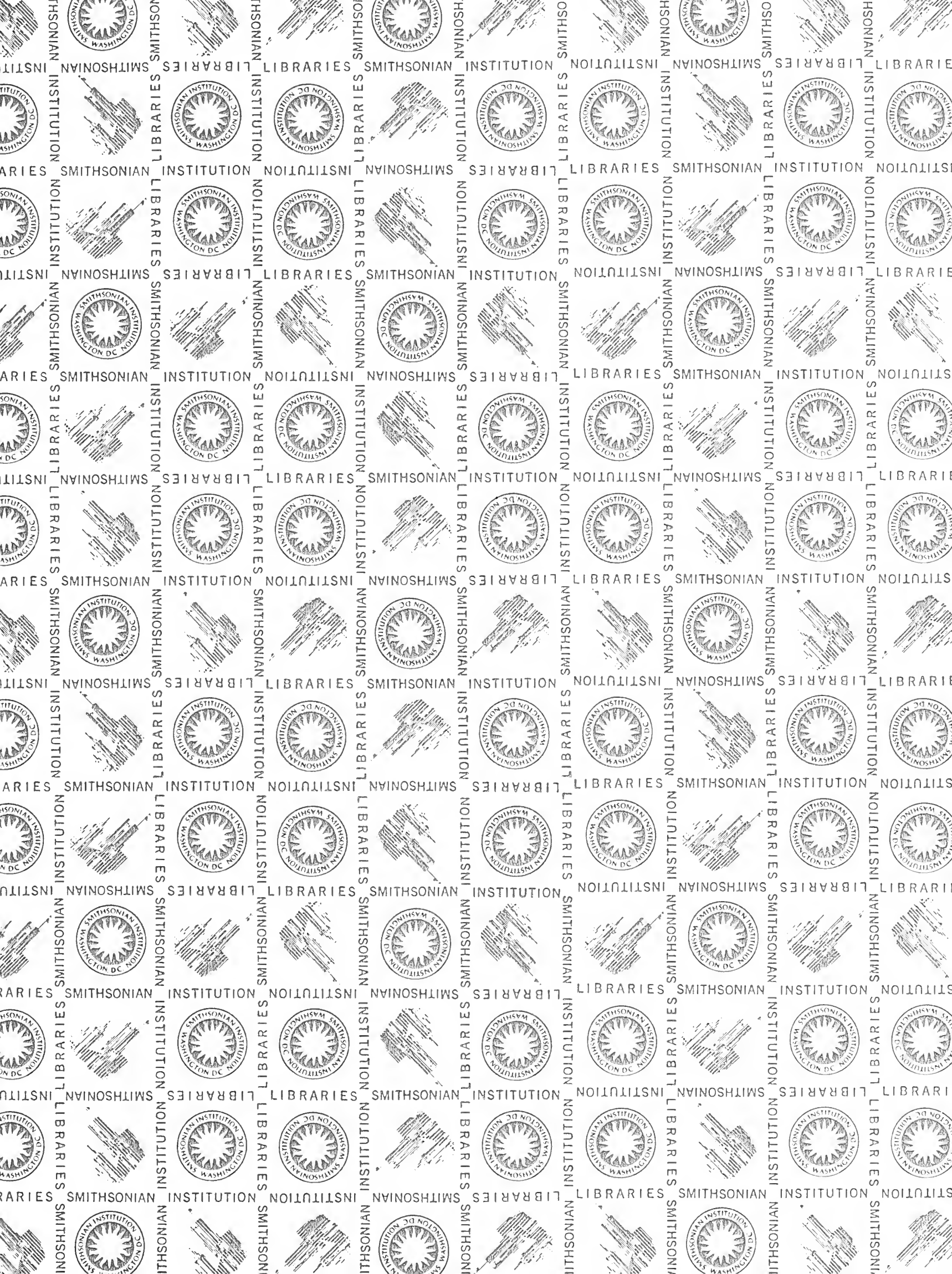


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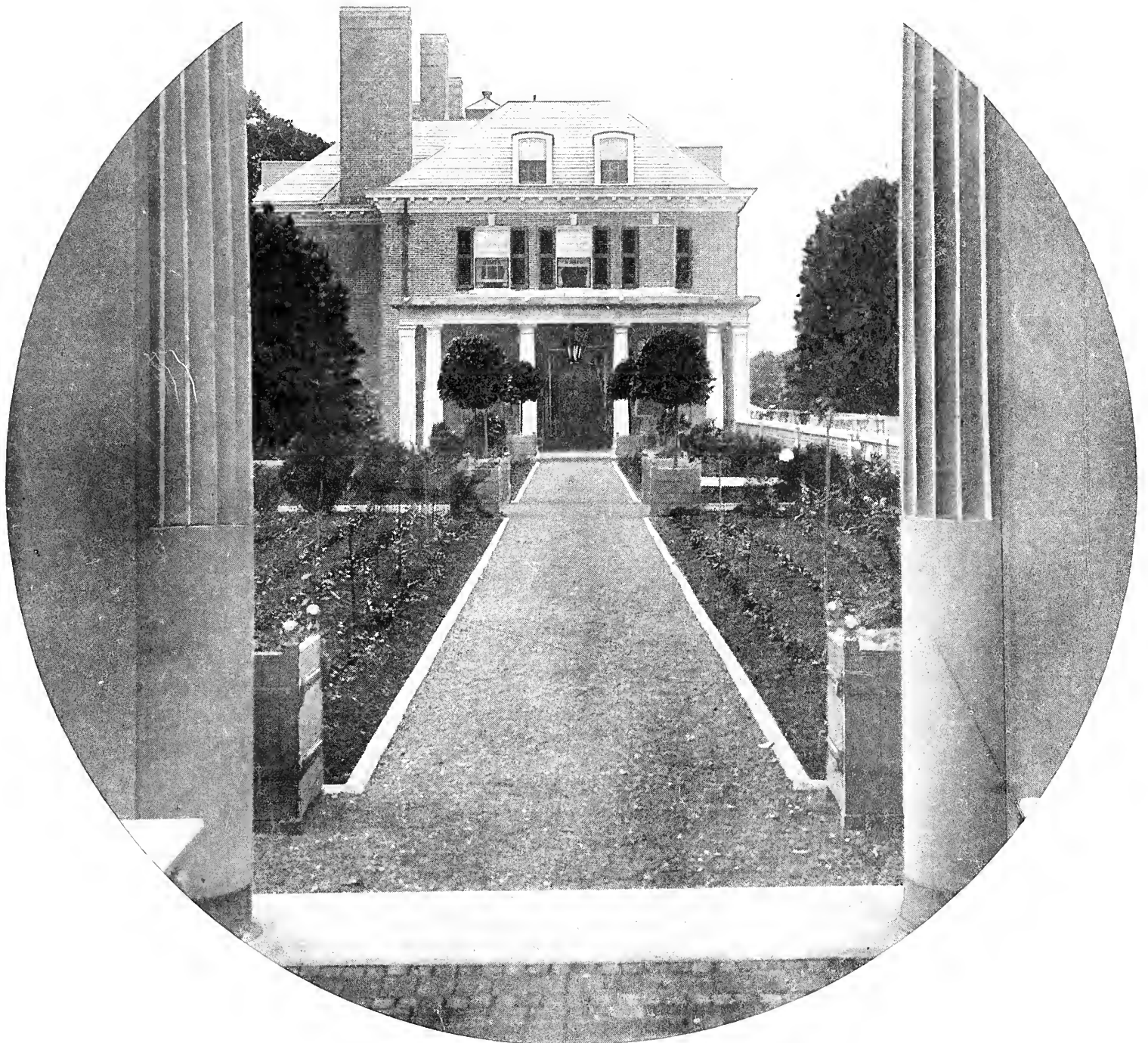
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Vol. XIV

JULY, 1908

No. 1

House & Garden



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VOLUME FOURTEEN

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STRAWBERRIES IN POTS

TO get a crop of fruit from fall planted strawberries it is necessary that the plants be well established and set with a good ball of earth. It is not difficult to obtain such plants when it is but a question of moving plants from one part of a garden to another; but for shipping a different method has to be employed, and here is where the pot plant comes in. A common way of getting pot plants is to sink pots to the level of the ground around old plants, allowing the young plants as they grow to root into them. In this way from one runner a half dozen plants can be had before the season closes.

But a better way to procure pot plants is to take the runners from the parent plants as soon as the first few white roots are visible on them. Cut off the plants, take them to a potting shed and pot them at once, placing them under cover in a greenhouse or a frame, where it will be damp and shady, and in a short time there will be pot plants ready to transplant. There is no trouble about the rooting; every plant will grow, the whole process being far more satisfactory than that of placing pots of soil around the plants outdoors.

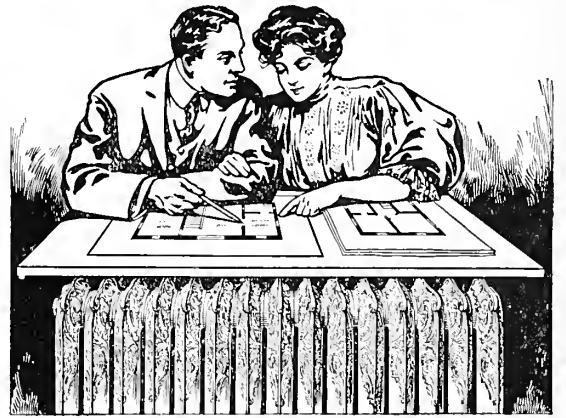
When a variety of strawberry is new, the cutting of a runner to pot it may not be desired, as it may lessen the number of plants obtained. But as when one layer is cut off it permits of others forming from the old plants, its loss is not as great as one would suppose.—*Florists' Exchange.*

VEHEMENT CRITICISM

THERE is a rude force shown by these Englishmen that often compels admiration. Take architecture, for instance. If an old Bostonian objects to some general design or feature of detail, he writes a letter to a newspaper and in filing and polishing sentences works off his anger. Or he and other estimable gentlemen descend from their family trees for the purpose of draughting resolutions of protest which they sign with the awful dignity of names in full. But in Frognaal recently, an Englishman of very ancient family, one Adam Parent—somehow the name seems tautological—discovered in a walk abroad suburban houses that displeased him mightily. Mr. Parent is fond of architecture. Men say he can recite

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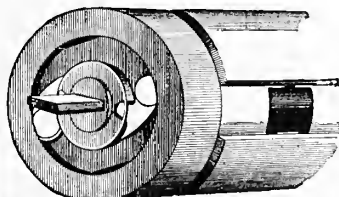
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THE STRAND MAGAZINE

SUMMARY OF CONTENTS FOR JULY, 1908.

ARTISTS' IDEALS OF BEAUTY

SEVEN BEAUTIFUL FULL-PAGE DUOTONE ILLUSTRATIONS

These portraits, selected by well-known figure-painters as their ideals of beauty, suggest the conclusion that artists, as much as other men, differ in their preferences. Still, taking their selections as a whole, we think most people will agree that it would be difficult indeed to find seven types of feminine beauty to excel the loveliness of those whose portraits are reproduced in this number.

REMINISCENCES AND REFLECTIONS

BY SIR JOHN HARE

In this—the third—instalment of his reminiscences, Sir John Hare, the famous English actor, takes us through one of the most interesting periods of his career, and tells how he started in management on his own account. The illustrations this month are of more than usual interest.

PICTURES IN MUSIC

Do you see pictures in music? When you hear a Beethoven symphony or a sonata by Schumann, do mystic figures and landscapes float before your eyes? It is by no means new or uncommon for a composer to have a distinct picture in his mind when he sets himself to create a work. Few, however, have been able to delineate their hallucinations born of music. Mendelssohn, who was no mean draughtsman, was often asked to do so, but always refused. "It is the function of music to hear, not to see," he once said. Nevertheless, it is highly interesting to see music translated in the terms of a sister art, and this is what a clever artist, Miss Pamela Colman Smith, has now done, in pictures which are here published for the first time.

SOME MUCH-DISCUSSED PUZZLES

By Henry E. Dudeney

Much interest has been aroused by the puzzle articles we have lately published. Here is another which should provide many an hour's amusement for both young and old.

This number is exceptionally strong in

Dramatic Short Stories

which include:—

IN LETTERS OF FIRE.....From the French of Gaston Leroux
THE DEAD EYES OF LOVE.....By Tom Gallon
LAWLESS OF PRESIDIO.....By C. C. Andrews
THE RODD STREET REVOLUTION.....By Arthur Morrison
HER LITTLE WAY.....By Anne Warner

WHY I AM NOT A CRIMINAL

Pictured by W. Heath Robinson

This series of half a dozen drawings, by the well-known humorous artist, W. Heath Robinson, is one of the most amusing features we have ever published. The manner in which he shows that crime is no longer what it was, and how great a degree of ingenuity is now required in the departments of burglary, smuggling, kidnapping, and larceny, must be seen—and laughed over—to be believed.

MEN-SERPENTS

An article describing the remarkable feats of some famous contortionists, illustrated with striking photographs of their extraordinary poses.

W. W. JACOBS

provides a feast of humor in another long instalment of his serial story "SALTHAVEN," which is illustrated by that well-known character artist WLL OWEN.

"MY AFRICAN JOURNEY"

By Winston Spencer Churchill

Mr. Churchill—who has lately been appointed President of the Board of Trade and is now a member of the British Cabinet—this month describes in his breezy style his journey through East Africa to the Great Lake, as the Victoria Nyanza is called. As usual he illustrates his narrative with a very varied selection of photographs.

THE MYSTERIOUS ORIGIN OF FIRES

Outbreaks of fire are often most mysterious in their origin. We are frequently confronted with problems concerning the cause of fires in houses, factories, and fields that are utterly baffling and insoluble. Yet in what simple ways we may be victimized the examples given in this article afford most striking proof.

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with only a few immaterial omissions the whole of the first and famous chapter of Vitruvius, and the greater part of Claude Parrault's preface to the translation dedicated to the Grand Monarch. How did Mr. Parent show his artistic horror and contempt? By spluttering in a letter to the *Times*? By going to the nearest "pub"? The enthusiast bethought him of Samson's last professional appearance, and then he walked up Frognal pushing at the brick-and-plaster capitals of the entrance piers of the houses; and these miserable objects either fell out and were broken, or else shifted out of position. As a commentator remarks, "No more impressive rebuke could have been administered to the taste which selected and the workmanship which inserted these curious parodies of Classical style.—*Boston Herald*."

A FUNGICIDE

BULLETIN 118, of the Purdue, Ind., University Station, gives the following formula for the best fungicide and directions for preparing it:

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(Continued on page 4.)

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The woman's horse, the children's pony, the coach-horse, the trotter, the donkey, the farm-horse, etc., will all have their place in the excellent series of articles on "Which Horse?" soon to appear in *HOUSE AND GARDEN*. These articles will stir up many an inquiry on harness, wagons, sulkies, road-carts, farm-wagons, saddles, etc.

Frequent reference will be made to the various needs for barn, stable and manger. Building plans for up-to-date stables, barns and out-buildings will be features, along with handsomely finished photos of wide-awake animals, as well as pictures of children, women and the horse-lovers generally.



Dairy

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Dogs

Here is a department every one is interested in, whether the owner of a handsome collie, English bull, or a dog of "low degree." Photos of various breeds and cross-strains from the continent and in America will be features of this kennel department.

Well-informed fanciers will contribute practical articles on "How to know and purchase a good dog." They will explain their various natures and value, as watch-dogs, sheep-dogs, coach-dogs, etc.

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EXPORTS OF FOREST PRODUCT

UNCLE Sam's exports of forest products have shown higher and higher values during the last five or six years. This has been the case although reports show that there has not been a corresponding increase in volume. For instance, the quantity of sawed timber exported from this country has increased less than twelve per cent in the last four years, while the price has increased over fifty per cent. Again, the amount of rosin exported has increased but little, while the price has more than doubled.

From 1903 to 1906 the value of staves showed very little increase, but in the year 1907 there was a decrease in the number exported of about ten per cent, together with an increase in the price of about twenty per cent. This last would seem to indicate a recognition of the fact that the supply of the highest grades of white oak is rapidly diminishing. The staves exported are almost exclusively of the highest grades of white oak and form about a fifth of the annual production of white oak staves in the United States. As might be supposed, a large part—eighty per cent—of the staves went to Europe, forty per cent to France. The export trade makes a heavy drain on the supply of white oak.

Boards, deals, planks, and sawed timber made up fifty per cent of the total value of forest product exports.

Rosin ranks next, with nearly ten per cent of the total value of these exports. Spirits of turpentine follows with about ten per cent. Four-fifths of the rosin and turpentine go to Europe.

The number of shingles exported has decreased fairly regularly since 1903. In 1907 there were shipped less than half the number that were exported four years before. More than fifty per cent of these shingles go to Mexico, while less than ten per cent were shipped to ports outside of North America. This shows how few shingles are in demand abroad. The total exports of shingles represent less than one-fifth of one per cent of the production of this class of material in the United States.

The amount of wood exported in the form of hewn or sawed timber and lumber was about seven per cent of the total lumber cut in the United States in 1907. More yellow pine is exported than any other kind of timber. The order is yellow pine, Douglas fir, and redwood. Although there are no figures which bear directly on the amount of yellow pine annually exported, it is estimated that at least thirteen per cent of the yellow pine cut finds its way to other countries. Probably a third of the Douglas fir exported went to South America.

The redwood exported forms an important item. Australia and the Orient together took forty per cent of the total and South America thirty-two per cent. The exports of redwood in 1907 were about five times what they were twelve years ago and were larger than those of any previous year. The shipments to Australia and the Orient especially have been increasing steadily during this period. The shipments to South America of redwood, as well as a number of other forest products, has increased greatly in the past two years.

SCHEME OF DECORATION FOR THE COURTYARD AND PAVEMENTS OF THE CITY HALL, PHILADELPHIA

THE City Parks Association of Philadelphia in its endeavor to stimulate interest in the development, not only of new parks for the city of Philadelphia, but in creating public sentiment in favor of making better use of what the city already has in the way of open spaces, recently appropriated One Hundred Dollars for a prize for a

Commander Peary's Dash for the Pole

In the July number of THE TRAVEL MAGAZINE, Commander Robert E. Peary, U. S. N., the famous Arctic Explorer, tells how he made the "Farthest North," and gives his plans for his forthcoming dash for the Pole. He also comments on the value of polar exploration in general.

How Will an Explorer Know When He Reaches the North Pole?

As a fit corollary to Commander Peary's article, Anthony Fiala, who led the Ziegler Polar Expedition, tells "How an Explorer will know when he reaches the North Pole."

Another important article deals with Denver, the Democratic National Convention City and its surroundings, and informs those attending the Convention how best to occupy their spare time. Other interesting articles describe a summer trip on the Thames; a trip to the Land of the Midnight Sun; Quebec and its tri-centenary, etc.

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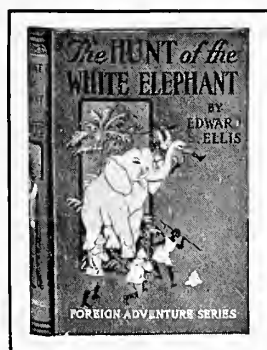
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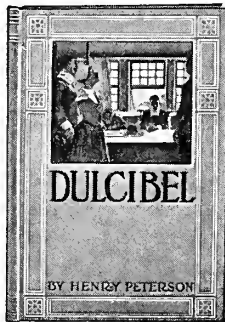
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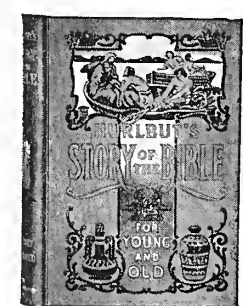
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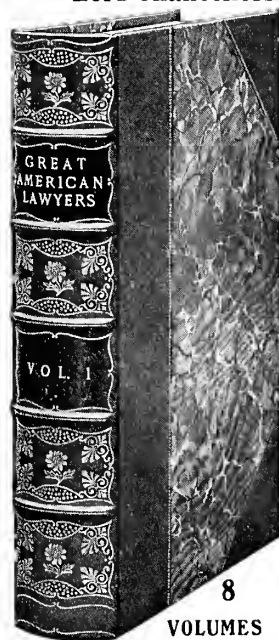
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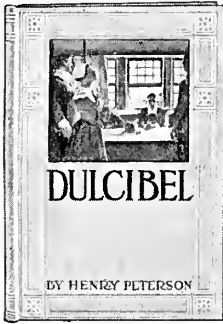
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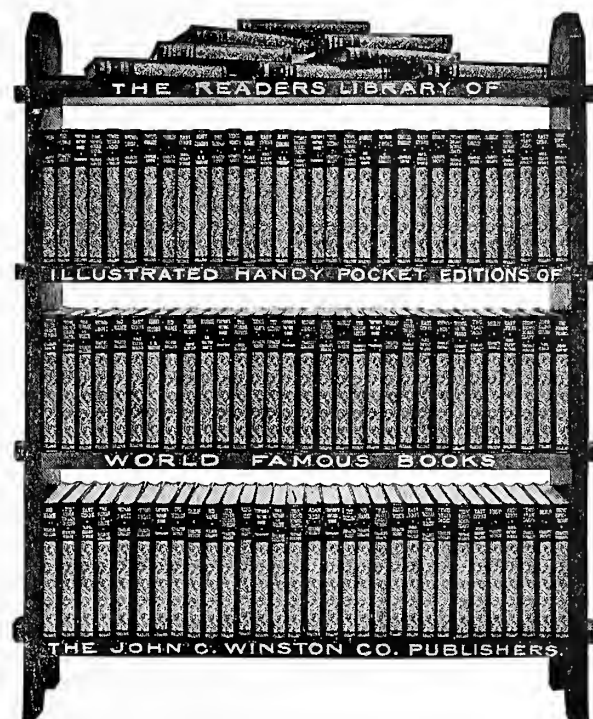
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(Continued on page 12.)

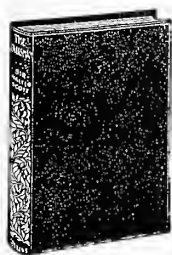
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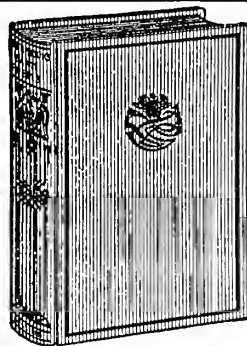
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AN UNOSTENTATIOUS SUMMER HOME

ON one of the highest points of Sewickley Heights, the seat of the Tuxedo Colony of the Steel Metropolis, is the summer home of the widow of the late Benjamin Franklin Jones, of Pittsburg.

Setting in spacious grounds, which by reason of a happy choice of location on the hills, affords a superb panoramic view, it is yet screened from the public road by a fine old hemlock hedge, and thus secures to itself the air of privacy which is one of the greatest charms of the English country places. In its English feeling, Messrs. Rutan & Russell, the architects, have achieved a distinct triumph as well as along the lines of even and graceful proportion. Mr. H. M. Phelps presents a detailed description of the house, its layout and finish, while the several photographs which illustrate his text serve to vividly set before the reader the scheme of decoration and furnishing.

BASSE-A-LOIN

Will Larrymore Smedley, that clever artist with both brush and pen, contributes for the August number an attractive article possessing historic and romantic interest. It deals with one of the earliest settlements on the south shore of Lake Erie,—near what is now known as the Chautauqua Region,—dating from the time of La Salle, early in the seventeenth century. He gives some interesting details of the operations of the Holland Land Company of which the Hon. William H. Seward was once the agent. Several spirited drawings of views on the lake and of local landmarks are interspersed throughout the text and add much charm to an already very readable article.

A CITY HOUSE ROOF IN SUMMER

The desire to get close to nature springs perennially in the heart of the city dweller. Its accomplishment is not always easily encompassed, but "where there is a will there is a way." Miss Katherine Pope tells of her discouraged, hopeless feeling when transplanted from a beautiful island of the Pacific Ocean to an apartment in a big building in a monstrous city. But the desire for sun, for air, for the sky, was there and on the roof of the house a veritable flower garden was made, and the free air of heaven was enjoyed with keen delight.

WARMING HOMES BY WATER

In no branch of domestic economy has such strides been made in the last twenty-five years as in the improved methods of heating the private home. The ugly, cumbersome base-

burner stove has given way to the improved methods of a central plant conveying the warmed air to each room or by carrying to each room in pipes, steam or hot water, which quickly raises the temperature to any point desired. The elimination through these latter systems of all dirt and dust appeals most strongly to the housewife, while the ease with which a uniform temperature can be maintained even with sudden variations in outside conditions are recommendations which are difficult to overestimate. Mr. Ernest C. Moses writes of the water system and illustrates the principles of it so that it will appear simple even to a child.

THE CHALET IN AMERICA

A style of architecture which is making rapid headway in parts of this country, is the modified Swiss chalet. In the residence of Mrs. James A. Garfield at Pasadena, California, this type of house is exemplified. Mr. Charles Alma Byers who describes it sees in it a rival for popular favor which will soon eclipse the over-worked bungalow. Be this as it may, the truth is that the style is picturesque when properly placed. The lines are restful and the freedom from applied ornamentation is in strict accordance with the best tenets of architectural designing.

HOW TO FRAME PICTURES

Mr. M. B. George goes into this question very thoroughly and considers his subject from many points of view. Whether the picture is an etching, a print, a water-color, a photograph or an oil painting, there is a frame somewhere which will enhance its artistic value, will increase its depth of color or emphasize its salient features. A frame which attracts the eye before the picture is seen, is obviously out of place. A sunset would never look well in a bright gold frame. It would "glow" better in a dull setting. Mr. George treats his subject easily and fills his pages with pertinent illustrations of the facts he sets forth.

SUMMER DAYS ON THE HIGHWAY

As in the early days of spring the call of the stream comes to every true angler, so, when the sultry days of summer are upon us, the highways and country roads lure the motorists to fly over them to refreshing woods, beautiful fields and cool beaches. Mr. A. B. Tucker writing of this pleasure says the air stirred by the swish and rush of the car is four degrees cooler in the moving tonneau than when the car is standing still. Aside from this is that question of invigoration, a chasing of the cobweb from the brain, all due to fresh air, sunshine and the aromatic odors of the harvest fields.

Free Advice on Decoration

THE unprecedented growth of the Correspondence Department of "House and Garden" has necessitated the opening of a new Department which will be devoted to the interest of those who are building, decorating or furnishing their homes. Beginning with the new year "House and Garden" offers its readers a House Finishing, Decorating, Furnishing and Purchasing Service which is complete in detail and thoroughly practical. Full color suggestions for the exterior of the house will be supplied with recommendations of proper materials to obtain the results. For the interior, the treatment of standing woodwork and floors, the selection of tiles, hardware and fixtures will be considered and specifically recommended, with the addresses of firms from whom these goods may be obtained. Samples of wall coverings and drapery materials will be sent and selections of rugs and furniture made. When desired, the goods will be purchased and shipped to the inquirer; the lowest retail prices are quoted on all materials.

This Department of Decoration is under the direction of MARGARET GREENLEAF, whose successful work as an interior Designer and Decorator is well known.

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dependent only upon good taste. One who attempts to make good color composition with no more reliable guide than taste, can expect to accomplish no more than he who in music possesses a good ear but no musical training." A thorough study of this little book will result in an unusual knowledge of the correct use of colors and of new combinations which are found through their relationship and affinity for each other.

Among the sub-headings treated of are Contrasts—Color Proportion—Room Combinations—Continuous Harmonies—Decorative Proportions—Period Uses of Color—Illusion Effect and Expression in the Use of Lines—Artificial Lighting—Absorption and Reflection—Illumination Color Control. These are only a few of the subjects but will give a general idea of the contents of this valuable book.

CAHOBA

THE name of Aaron Burr chancing to be mentioned in conversation with W. A. Hawley, a young lawyer of Selma, Ala., he said: "Speaking of Burr reminds me of a visit I made a few days ago to Cahoba, the old-time capital of Alabama, where Burr spent considerable time, and where he built a handsome residence, perhaps the finest in the place, unless the one owned by William L. Yancy was superior to it. When railroads began to be built Cahoba did not remain the capital of the State very long, and one by one the families that had made the place famous for fashion, hospitality and learning moved away, and when I saw it recently it was a cotton field, with here and there the remains of an old brick chimney—not a house is left standing."—*Washington Star*.

AN efficacious and economical preparation for spraying roses to rid them of insects may be made as follows: Four ounces of quassia chips boiled for ten minutes in a gallon of soft water. Strain and add four ounces of whale-oil soap, letting it dissolve as the mixture cools. Give the plants a liberal application of the emulsion, using for the purpose an ordinary paint brush. Let this remain on the plants for ten or fifteen minutes and then wash or spray them with clear water.



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Hills—1, Near Mountain; 2, Companion Mountain; 3, Mountain Spur; 4, Near Hill; 5, Distant Peak. Stones—1, Guardian Stone; 2, Cliff Stone; 3, Worshipping Stone; 4, Perfect View Stone; 5, Waiting Stone; 6, Moon Shadow Stone; 7, Cave, or Kwannon Stone; 8, Seat of Honor Stone; 9, Pedestal Stone; 10, Idling Stone. Trees—1, Principal Tree; 2, View-Perfecting Tree; 3, Tree of Solitude; 4, Cascade-Screening Tree; 5, Tree of the Setting Sun; 6, Distant Pine; 7, Stretching Pine. A, Garden Well; B, Snow View Lantern; C, Garden Gate; D, Boarded Bridge; E, Plank Bridge; F, Water Basin; G, Lantern; H, Garden Shrine.

House and Garden

VOL. XIV

JULY, 1908

No. 1

Landscape Gardening in Japan

By EDMUND BUCKLEY, PH. D.

THE Russo-Japanese war opened the eyes of the world to the astonishing fact that the Japanese were peers, in point of culture, with any people of the West. Open-minded observers had known this long before, but general experience was against the new judgment and it prevailed. Since the opening of Japan to foreign intercourse in 1856, the Western attitude has passed through various stages: the curious, the derisive, the instructing, the quizzical, the patronizing, and now finally stands at the fairly judicial, where it should always have been. The German military expert, Colonel Gaedke, has pronounced the Japanese infantry to be the best on earth; the English grant Japanese a rank second to themselves as seamen, and Lord Rosebery has recently urged his countrymen to seek that efficiency which characterizes the Japanese in every operation. Artists enjoy the distinction of having first discovered this efficiency, when in the decade 1857-67 enthusiasm for the new Japanese art swept over the Paris ateliers, and present-day artists will not be slow to credit further details of its excellence in the realm of gardening, a Japanese art as yet little known outside Japan, only because examples of it cannot be exported.

The Japanese garden must be classed with the naturalistic type of the West, for it is undoubtedly meant to be a representation of the country. But, in this case as elsewhere, words are mere counters and no coins, so that one must revert to the real things they represent, if he would not be deceived. What is the "country" in Japan, and how do the Japanese "represent"? Japan has been called the land of contradictions, that is of our own facts and methods, of course; and certain it is that in gardening as in numerous other respects, the conditions of nature and the procedures of man in Japan differ widely from ours. When Japanese "go into the country" (to use our phrasing for a summer trip), they do nothing of the kind, but go into the mountains; the country, that is the lowlands, being utilized to the last foot in agriculture, intensive to such a degree that rice, the staple cereal, is transplanted by hand one blade at a time! Moreover much of the time these rice fields are submerged with liquid manure and are traversed only by footpaths. These

conditions impelled the recourse to hills and mountains, which fortunately are everywhere at hand, equally for temples, palaces and summer residences or hotels, Japan being none other than a volcanic chain of mountains, only the crevices and rim of which are cultivable by man. Since streams necessarily abound on these mountains and are refreshingly cool during the summer, they also are eagerly sought for; and accordingly the Japanese idea of rusticity is expressed by the term *sansui* or "mountain and water;" and in consequence his gardens are fashioned after this type. The ethnologist will recognize this case as one more example of the principle that environment coordinates with heredity in the formation of any human culture. The reactions between Adam and Eden, to use the mythical Hebrew terms, have been constant from the first. Precisely as the Japanese hot springs, which perhaps equal in numbers all others in the world put together, taught the Japanese alone of all mankind to bathe daily in hot water; and precisely as the sag of the primitive bamboo roof taught the Mongol to curve his tile and bronze roofs concavely; so his hilly resorts taught the Japanese to fashion gardens, often even when they were located on level and dry ground on the *sansui* plan.

This consideration throws a flood of light through what must otherwise have remained an opaque fact, namely, that rocks—the invariable accompaniment of Japanese hills—positively determine the composition of the Japanese garden whereas turf is scanty and flowers few. These fixed rocks, together with transported boulders, slabs and stones, as well as constructed lanterns and water basins—both in stone—impart to our eyes somewhat the aspect of a formal garden; but geometrically shaped parterres are conspicuously absent and the simple flower-beds, properly placed only near the women's apartments, are more in the nature of a flower show than an integral part of the garden. Certainly there is no other Japanese garden than the landscape garden; it always has distance in it, considers this element chief, constructs the background first, and, failing actual construction, indicates it. Nature's arrangements are constantly studied by Japanese gardeners,

and sometimes actual copies of famous places such as Lake Biwa or Matsushima, are made on a reduced scale. But when not a transcript of nature, the Japanese garden will always be carefully studied from it; as, for example, required by the rule that trees or plants, however desirable as ornaments, must not be used in locations at variance with their natural habits of growth; as well as by another inexorable ruling that a garden lake must always show a logical reason for its presence, that both its source and outlet should be visible. Water lacking either of these essential features "is called dead water and is regarded with the professional contempt bestowed upon all shams and falsities in art." The rocks and boulders are also far from resembling the rockeries and grottoes of Western gardens, being located and posed with utmost regard to verisimilitude to nature.

The expression of sentiment and morality widely differentiates the Japanese garden from its Western rival, which confines itself to a purely esthetic

purpose, though unable, of course, to exclude any personal interpretation which an observer may make. But the Japanese garden could be planned to accord with the sentiments of its owner; for example, to express the solitude and self-denial of the monk or the courage of the feudal knight. Or, again, the garden might suggest, by means of natural or historical associations, such sentiments as those of peace, prosperity, connubial felicity, and longevity. Many of the subjects familiar to us solely as Japanese art motives have also an inseparable symbolism in the land of their birth. Thus, the plum signifies the renewed vigor of old age; the lotus signifies purity, perfection, and peace; and Mount Fuji, the serenity of true greatness. Such a system, like every other, has the defects incidental to its virtues, which in this case are extravagance and arbitrariness. Wherever the proper associations failed, the composer must invent a code or leave the results to chance interpretation. It is pleasant to observe, in this general ethical connection, that Japanese writers decry the introduction



Hills—1, Near Mountain; 2, Companion Mountain; 3, Mountain Spur; 4, Near Hill; 5, Distant Peak. Trees—1, Principal Tree; 2, Tree of Setting Sun; 3, Tree of Solitude; 4, Cascade Screening Tree. A, Casuga Lantern; B, Snow-scene Lantern; C, Wooden Bridge. Stones—1, Guardian Stone; 2, Cliff Stone; 3, Worshipping Stone; 4, Perfect View Stone; 5, Waiting Stone (as Basin); 6, Moon Shadow Stone; 7, Cave Stone; 8, Seat of Honor Stone; 9, Pedestal Stone; 10, Bridge-edge Stone; 11, Distance Stone; 12, 13, Cascade Stones.

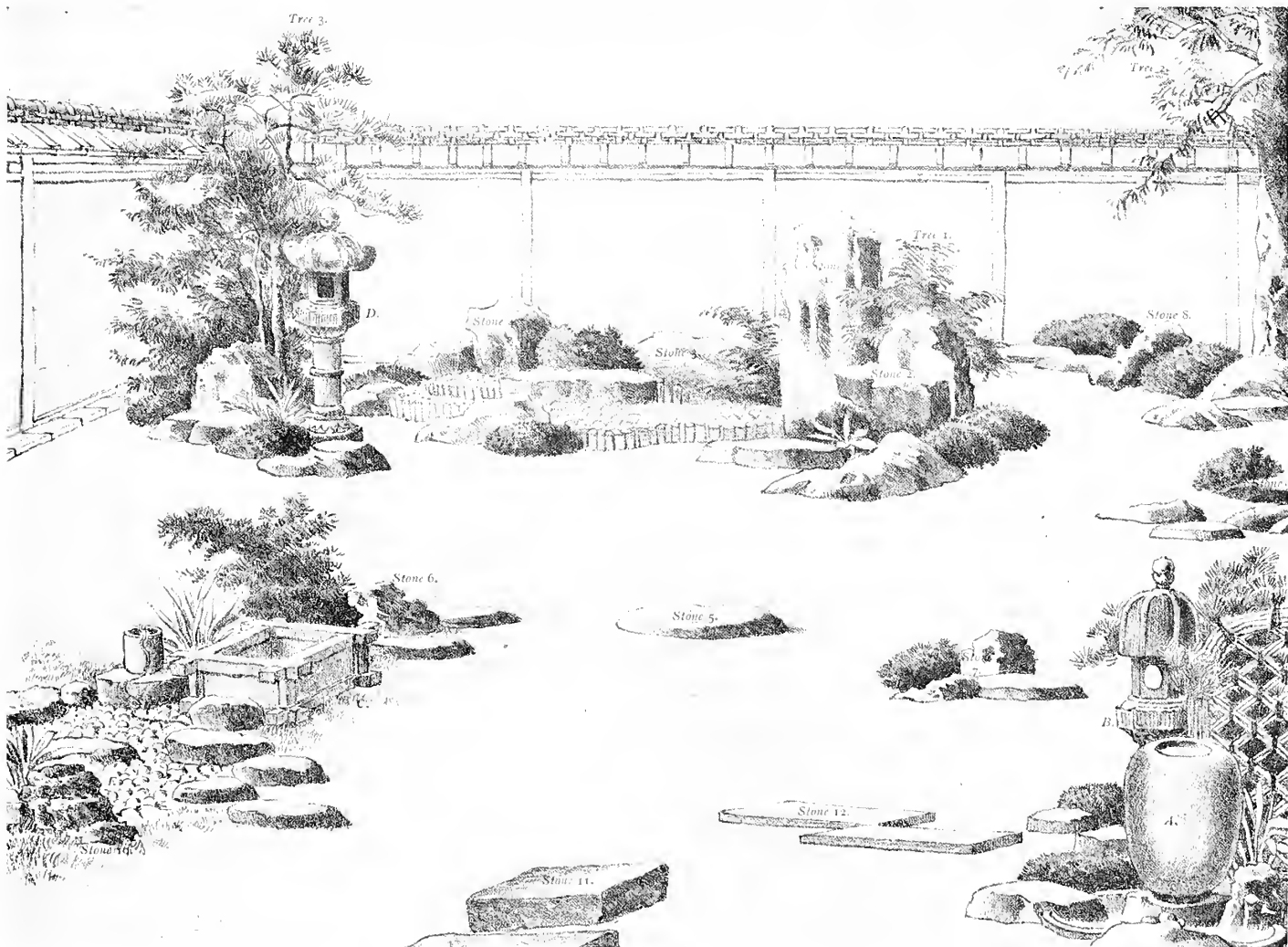
Landscape Gardening in Japan

of very rare rocks or plants, however beautiful, as vulgar in itself and distractive from the appreciation of ordinary objects. Another sentiment, equally sound and democratic, forbade the owner of finely flowering trees to close his gates to the passer-by. The strong predilection for antique forms of all the worked stone objects in a garden is one of the numerous expressions of the Japanese reverence for ancestors, while the regard for moss on them or elsewhere is also furthered by its indication of undisturbed rusticity.

Turf grows most sparsely on the steep volcanic mountains and hills of Japan, and was consequently little used in ancient gardens, though it has recently been introduced in imitation of foreign models and as an economy in garden making and tending. In a standard garden, the plain earth, beaten hard, weeded and swept, is usually retained for surfaces not otherwise used. This is kept damp at all times and is freely wetted in summer, in order to promote the general freshness and coolness of the garden. Less commonly such surfaces are spread with sand neatly

raked into decorative patterns. It is to protect such soft surfaces from the Japanese wooden clogs, as well as to keep the latter clean, that the stepping stones, which form so prominent and picturesque an element in the foreground of the garden, are provided. They are sometimes called flying stones on account of the supposed resemblance in their formation to the order taken by a flight of birds.

Of course, cascades are common in a land where innumerable streams tumble down countless hills, and it follows that in landscape gardening the cascade will form a well-nigh indispensable feature of the lake and river varieties; and that in others, where water is not available, its location will be indicated by means of the rocks appropriate to its fall. Where the lake also is lacking, a sunken stretch of bare beaten earth or of raked sand, with isolated boulders to match islands and jutting rocks, will be provided to indicate it. Similarly a stream can be simulated by a meandering bed, spread with pebbles and crossed by a small bridge or stepping stones, and supplied with water-plants and water-worn boulders along its



Stones - 1, Guardian Stone; 2, Cliff Stone; 3, Hill Stone; 4, Peak Stone; 5, Worshipping Stone; 6, Perfect View Stone; 7, Island Stone; 8, Moon Shadow Stone; 9, Evening Sun Stone; 10, Two Gods Stone; 11, Pedestal Stone; 12, Label Stone. Trees - 1, Principal (central) Tree; 2, Tree of the Evening Sun; 3, Tree of Solitude. A, Water Basin; B, Stone Lantern; C, Well Frame; D, Distant Lantern; E, Well Drain.

House and Garden

banks. Where every other indication of water fails, at least a well or a water-basin will supply or suggest that water which is indispensable to keeping a garden cool and refreshing in the summer time. Occasionally a lake is destined to represent the open sea; and in that case, islands, pebbly beach, and sea rocks support the illusion. The stone lantern, the more moss-covered the better, is admitted as congruous with these natural elements; but not, of course, a bronze

west even more so, because the fierce glare of its low afternoon sun enters every opening.

So much for the country which the Japanese landscape garden must represent; but now for its second characteristic in the method of the Japanese representation, which is not one whit less distinct from our own than is the country. This method is seen also in the creations of the Japanese landscape painter, who declines such complete and precise realism as land-



Stones—1, Guardian Stone; 2, Seat of Honor Stone; 3, Moon Shadow Stone; 4, Worshipping Stone; 5, Stone of the Setting Sun; 6, Stone of the Two Gods; 7, Pedestal Stone; 8, Label Stone. Trees—1, Principal Tree; 2, Tree of Evening Sun; 3, Tree of Solitude; 4, Stretching Pine. A, Stone Pagoda; B, Well; C, Water Basin; D, Stone Lantern; E, Garden Gate.

lantern, except where the less consistent foreign resident has installed one.

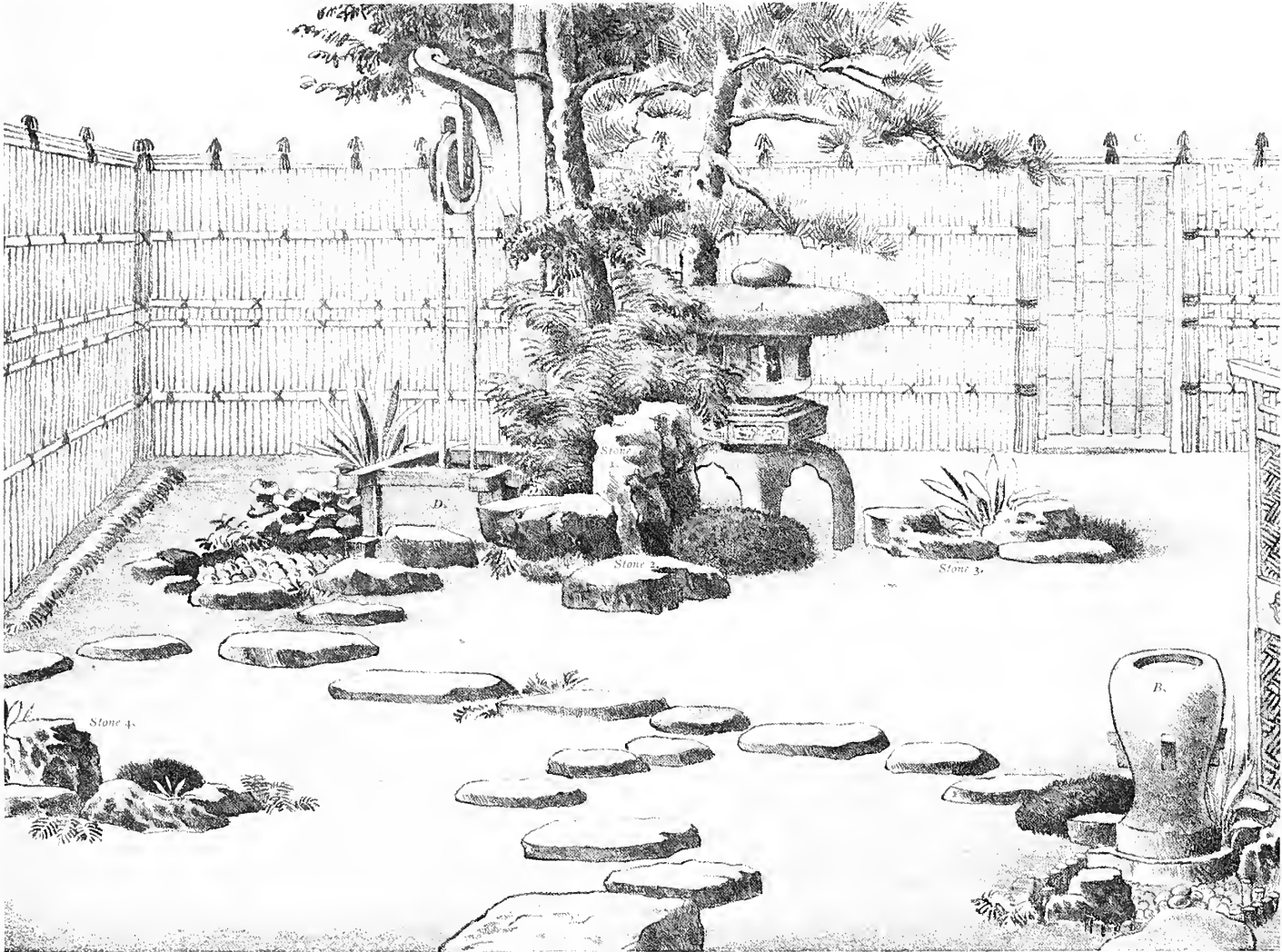
Conformity of the house aspect to climatic conditions is an obvious economy, and in Japan this indicates an openness to the south or southeast with a shrubby bank or lofty trees to the north and west. Summer breezes blow mostly from the southward, and the height of the sun when in this quarter prevents its glare from penetrating the eave-shaded chambers. The eastern aspect is second favorite, because it receives the mild and healthful morning sunshine. But the cold north is disliked, and the

scape art has lately achieved in the West, in favor of a careful selection and modification of the material before him. The Japanese believes that by long and careful observation he has discovered the artistic tendencies of Nature's operations, the essential traits of its products, and he has attempted to formulate these equally in his pictorial and gardening arts. Thus, practically every form and combination derived from natural life has been given an accepted rendering in the pervasive decorative arts of Japan, and this has become in turn the standard by which nature itself is viewed and judged. For example, the

Landscape Gardening in Japan

pine tree has been observed to group its fuscated leaves into arched masses and is often trimmed in to this shape where it would grow less regularly. Also the favorite type of pine is not the commonplace member of a grove, but the solitary member contorted by stress of storm into heroic shape. Mr. Josiah Conder and Captain F. Brinkley agree that this accenting has sometimes led to an exaggeration on the verge of the grotesque; and the latter authority

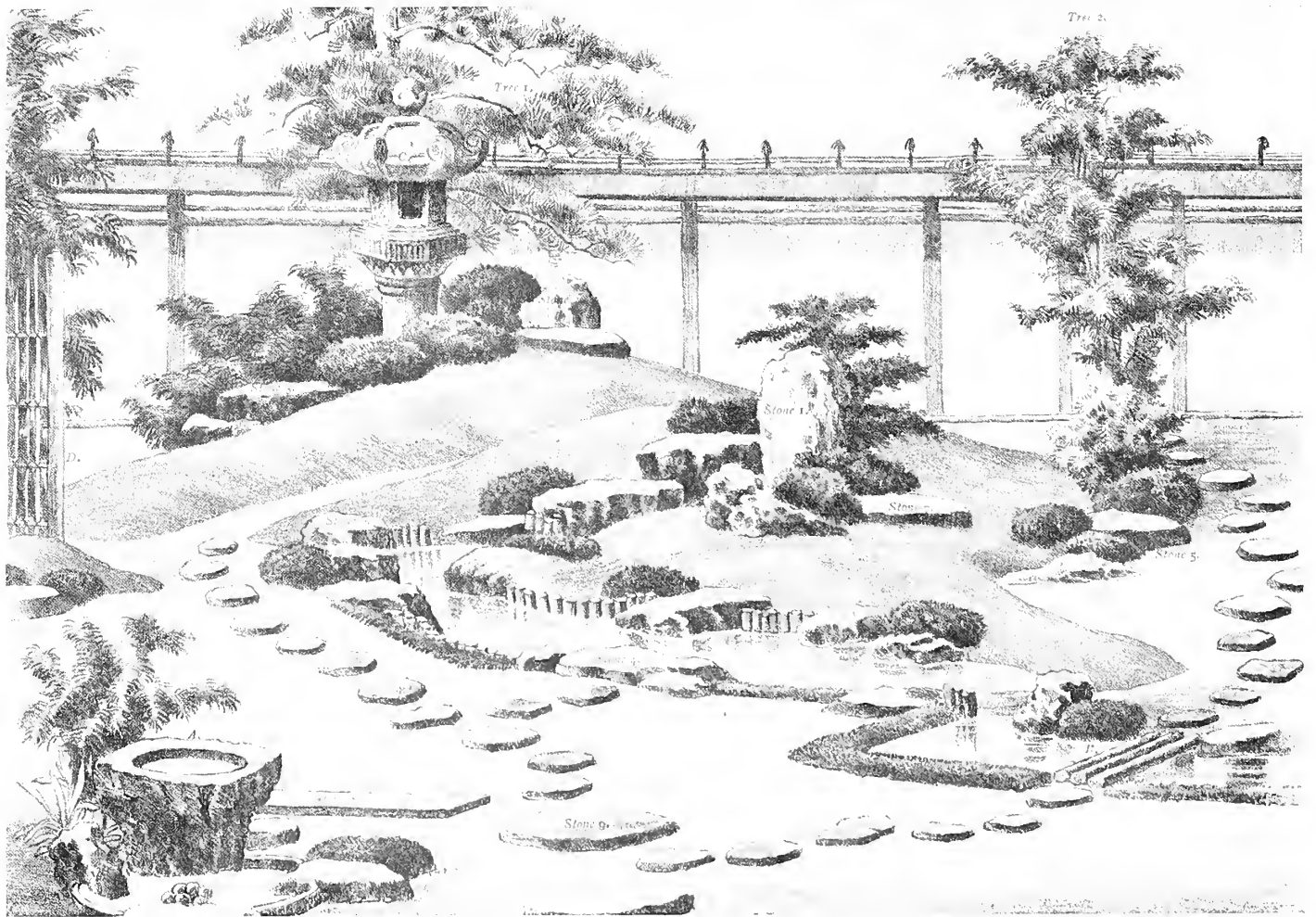
Landscape gardening in Japan has been partly determined by other considerations than the artistic; and, in consequence, before the latter can be fairly appreciated, the religious, scientific, ethical, and other external influences should be briefly disposed of, with the premise, however, that these have mostly run parallel with the artistic, a result which will surprise no one acquainted with John Ruskin's views on art. The whole account will contribute to the refutation



Stones — 1, Guardian Stone; 2, Worshipping Stone; 3, Stone of Evening Sun; 4, Stone of the Two Gods. A, Snow-scene Lantern; B, Water Basin; C, Garden Gate; D, Well Frame.

notices also that “by the elaboration of his terminology and the minuteness of his codes the Japanese seems to have lost himself in profusion while striving after selection,” as where he distinguishes one hundred and thirty-eight principal stones in a complete garden. Such mannerisms make on the Western mind an impression of fantastic unreality, while conversely our creations seem to the Japanese mind weak and insipid. It must never be overlooked, however, that these are the infirmities of an art-sense noble and cultivated to a degree not pervasively enjoyed by any other people, and that they can readily be restrained in future practice.

of those wiseacres that have charged the Japanese with lack of imagination and of ideals, an error inevitable to foreigners who demanded that Japanese ideals should coincide with their own; as where, for example, both Shintoism, the native faith, and Buddhism, the imported one, were declared not to be religions at all. Both these faiths contributed their quota to gardening from the earliest times, and the first gardens were those before the palace of the divinely descended Mikado and the monastery of the divinely ascending monks. While rocks form the structural basis of a garden, the chief and the indispensable of all rocks is the so-called guardian stone,



Stones 1, Guardian Stone; 2, Moon Shadow Stone; 3, Hill Stone; 4, Worshipping Stone; 5, Seat of Honor Stone; 6, Waiting Stone; 7, Evening Sun Stone; 8, Label Stone; 9, Pedestal Stone. Trees - 1, Principal Tree; 2, Tree of Evening Sun; 3, Tree of Solitude. A, Water Basin; B, Log Bridge; C, Stone Lantern; D, Screen Fence.

which represents the presiding spirit or genius of the garden, an idea included in the animism of the native faith. This stone sometimes shows on its surface a rough relief or on its crown a small image of the Buddhist deity, Fudo; but in other cases, Fudo has a separate stone apportioned him. This accords with the general practice of Buddhism in overlying and thus dominating the simple faith it found in possession of the people. A miniature shrine of either religion may likewise be found in a completely equipped garden. Next in importance among the rocks is the "water-receiving stone," which is regarded as the sexual mate of the "guardian stone," stands on the opposite side of the cascade from it, has a lower stature, a flattish top, and arches over towards the current. This sexual implication of animism turns up in every early religion; and has, moreover, a more explicit manifestation, known as phallicism, which also sometimes had its realistic stone phallus in the Japanese garden, just as Priapos was found in the Greek and Roman ones. Fudo has the same implication, being really a Buddhist version of the Hinduist deity, Shiva, god of reproduction as of destruction, and here bearing the sexual symbols of sword

and noded rope. The third most important stone continues the religious idea, since it marks the oratory and is accordingly called the worshipping stone. Finally, two stones stand near the entrance, and they both perform the guarding function and bear the name—two king stones—of the large images that flank the gate of a Buddhist temple.

This sexual idea was construed by the Chinese mind into a pseudo-scientific theory of the universe, known as yin-yang, and this theory came with systematic gardening from China to Japan about the sixth century, A. D. It was applied equally to rocks, trees, falls, etc.; and, since it coincided with esthetic laws of contrast and balance, did much to promote beauty. Other views comprehended under the Chinese geomancy, called fangshui, were more arbitrary, as, for example, the rule that streams must flow westward, that gates must have a certain cardinal position, and the building a certain aspect.

The technical beauties of Japanese landscape gardening, common to it, of course, with all other forms of decorative art, may now claim attention. In actual size a garden may range from fifty or sixty square yards to several acres, and everything it contains is scaled to

Landscape Gardening in Japan



Showing the Arrangement of Garden Arbors in Landscape Gardens

such objects, similar to those within, may be placed in the region around. Also the "distancing pine" is placed on the further slope of a distant hill in the garden and is thus partly hidden from view, in order to suggest a remote grove. Finally, a background is considered the most important part of the garden, is treated most carefully, and thus draws attention to the remote parts of the composition. Examination

a general accord therewith. Rocks and boulders are first determined, immense blocks being provided for extensive grounds; and these in turn govern the size of trees, shrubs, lanterns, basins, etc. grouped with them. The number likewise varies, of course, with the size of the garden. There may be as many as one hundred and thirty-eight principal rocks and stones in an extensive garden, whereas as few as five might suffice for a small garden in the rough style. The size of a garden, together with its mental character, determines whether it shall be treated in the finished, rough, or intermediate style. The scale of the garden may be large and yet the style finished, or small and yet rough. Very lofty trees are sparingly employed even for extensive grounds. A clump of trees may be placed to obscure the setting sun but never the rising moon, and trees should never endanger free access of light and air. In order to scale with the grounds, the pagoda, pavilion, and bridge are often constructed in miniature; but lantern and water basin would simply be reduced in scale. Especially admirable are the devices used to enlarge the apparent size of the various objects in the garden as well as the actual extent of the garden as a whole. Thus, the boundaries of the lake are obscured here and there by trees or shrubs, and the cascade must be partly hidden by both the "water-receiving stone" and a shrub or tree called the "cascade-screening." The whole garden gains illusive increase, as well as harmony with its neighborhood, by placing within it boulders and trees similar to those visible beyond, or

nation of the prints accompanying this article will show how well the various objects are grouped into grand masses instead of being rendered ineffective by scattering.

In the matter of lines, the significant "guardian stone" forms the center equally of interest and of the composition, and with it are grouped its mated stone and the cascade or other form of water indispensable to the *sansui* motive. The principal tree, which should be a fine large pine or oak, is likewise placed behind or beside this center, while other objects, of necessity, fall into some sort of balance, but never of symmetry, to the right and left. The composition is made to afford its best view from the residence; or, when the composition is predetermined by nature, the residence may be built in straggling fashion—even in parts connected by galleries—to secure varied views from its living and reception chambers. Much skill is exercised in combining such varied views into an accordant whole. The view-point next in importance is chosen for the "worshiping stone," and the next one for the "perfect view stone." The arbor likewise should command a good view of the residence grounds and especially of the region beyond them; but the view of the residence as one approaches it has no interest for the Japanese, since the house or a dead wall stands flush with the road, while the best rooms lie in the rear, whence alone the garden can be seen. Foreign wiseacres cite, as a clear case of Japanese topsyturvydom, that the front of their houses stands at the back!

Counterplay of line is sought in the rule that each vertical stone must be accompanied by one or more horizontal ones; and contrast of line is made the chief aim (as it is the exclusive aim in floral arrangement) in grouping rocks with trees and shrubs, or trees and shrubs with each other. Thus, the contorted and ragged pine is contrasted with the spreading cherry tree or the drooping willow. The acme of line treatment is reached in the "view-perfecting tree," which ranks second to the "principal tree," occupies a prominent location more to the foreground, and is usually solitary. Its lines are contrasted with those of the "principal tree," but trunk and branches are studiously harmonized with any adjacent stone objects. Lest it obscure anything important at its rear, a tree of light, open foliage is preferred here. Of course, the evenly curved contours of objects worked from stone, such as lanterns and water-basins, contrast delightfully with the irregular boundaries of trees and shrubs. This appeals with especial force to the Japanese eye, when the white snow develops line contrast between overshadowing tree and the "snow-scene" lantern, which is very broad in proportion to its height and is furnished with an umbrella-like cap. Boulders are critically chosen for their contours rounded by the action of water or fire, and for their surface markings: veined, vermiculate, or honeycombed. Choice stones are transported from remote localities and are highly valued. Shrubs are often trimmed into hemispherical shape and arranged one above the other on sloping ground, in order to impart an appearance of green hillocks.

The yellow of the beaten earth and the sand, and the red, blue, green, gray, white, and black of the various rocks afford a pleasing color contrast with the green of the vegetation, which is not found in naturalistic gardens of the West, while rocks still remain strictly within the limit of natural things. Japanese hold that, for the sake of the winter view, four-fifths of the trees and shrubs in a garden should be evergreen; and in fact the only deciduous trees introduced are certain species of the oak, ash, and maple, which are prized for their warm colors in spring and autumn, together with a few flowering trees, notably the plum and the cherry. The flowering shrubs employed are the camellia, azalea, rhododendron, peony, daphne, and hydrangea. These flowering trees and shrubs are sparingly scattered in the background between evergreens, by which means they find a foil when in bloom and make no perceptible bareness between seasons. The groves of plum and cherry trees, so prized for the springtime "flower viewing," occur mostly on public grounds; and, in case they are introduced into a large garden, stand apart from the general composition. Flowering plants likewise are little employed in the main garden, with the chief exceptions of the iris, planted near water, and the lotus, grown in some lakes. Chrysan-

themums and peonies, the prime floral beauties of the country, are restricted to beds on level areas, generally near the ladies' apartments. Other plants are held suitable for planting in front of fences, others for the bases of rocks, and the like. The best known of these flowers are the aster, carnation, lily, gentian, jonquil, anemone, and orchid. Various creeping plants, large-leaved plants, grasses, turfs, and mosses are also in use.

Readers familiar with the *notan* or dark-and-light of Japanese pictorial art will expect to find it regarded in their landscape gardening, and so it is, appearing in many of the cases already noted as examples of line; for example, the broad and smooth surfaces of lanterns and basins contrast with the broken play of light in neighboring shrubs and trees, as well as with the rough surfaces of boulders; and it was for this artistic purpose that lanterns were introduced and not to shed light, which they do very faintly, and this purposely obscured by foliage. So again, trees are placed here to throw shade, there to give reflection in water, and there again to break the rays of the setting sun. The cascade, located beside the guardian stone and therefore central in the composition, affords the high light, which may be repeated by the lake and stream. On the whole, it will seem to the Western eye that the broad, light spaces are too much intersected with islands, bridges and stepping stones; but the Japanese is lavish with his work, and he never really crowds the field.

It remains only to state that all these varied works are executed with a precision of technic excelled nowhere and rivaled in few places, a quality of art which, of course, is indispensable to the effectiveness of all the others.

Is it to be understood, however, that Westerners have anything to learn from this landscape gardening of Japan? Such is certainly the plain implication of the foregoing account; and, moreover, the implication has been seen and followed with the most brilliant success in England, where no less a person than his Majesty King Edward VII. has allowed Mr. A. B. Mitford to transform the grounds at Balmoral, Sandringham, Buckingham, and even historic Windsor in accordance with Japanese principles, with the result that, not only has the apparent size of these gardens been vastly increased, but their beauty and interest greatly enhanced. The royal pleasure in the transformation was so marked that its author, Mr. A. B. Mitford, was exalted to the peerage with the title of Lord Redesdale. Both such modifications as the above named and landscape gardens wrought entirely in the Japanese style could be introduced with advantage to America; where, above all countries, such restful and charming outdoor delights are needed to woo people from their mad chase for money followed by the vulgar expenditure of it.



A View of the House Showing its Greatest Length

“The House of the Seven Chimneys”

By C. H. CLAUDY

PART II

AND so it went. Carpenters, masons and workmen of all kinds, worked by the day. A builder put his foremen over them and bossed the job under Mr. Davis' direction for a stated sum for the work. He, like the plumber, had no interest in the work except to make a good job of it. He profited nothing, he lost nothing, by the purchase of materials, by the strikes, by weather, by expired contract time. Mr. Davis bought and stored his own material, when he could buy cheaper than the builder; when the builder could get better prices, he bought, and Mr. Davis paid the bill. The house was begun as an entirety in 1904 and is not entirely completed yet. It is finished entirely in white, inside, white paint over white pine, in the Colonial style. All the woodwork design is Mr. Davis' own, and it is all hand made. “All the lines are flowing lines” he says. “There isn't a machine made straight line in any moulding or carving in the house.” That the result is beautiful goes without saying,—that any other finish would be incongruous with the exterior and the low ceilings, can be seen at a glance.

It is difficult to pick out particular rooms for detailed description, and, obviously, to attempt to describe them all would be impossible. The Studio is better shown in the photographs than by any words of mine. The dining-room, a large, low ceiling apartment (as indeed are all the rooms) with its open fireplace is at once cheerful, homelike and appetizing. The library, next to and opening into the dining-room with its white, Colonial built-in book

cases, invites both the student and the time-passer, just as the bath-rooms attract and beg for use, even he who is fresh from the water. In the Old House, the green painted, white splashed floors, typical of the Cape, have been preserved most carefully, a quaint and curious feature.

The furnishings? They must be left for some other pen than mine, and for an understanding pen as well, for the house is filled with the old and the curious, the beautiful and the unique in furniture and furnishings. One curiosity particularly worthy of mention is a portrait of Washington, apparently a steel engraving, but actually woven on silk; one of the first products of the Jacquard loom, dating back to 1830.

Almost all the furniture has been chosen by Francis H. Bigelow of Cambridge, whose name is known wherever old furniture is known and loved. The value of the furnishings of “The House of the Seven Chimneys” is hardly to be expressed in figures, some of it being priceless. But, as an example, an offer of nine hundred dollars for twelve quaint old-fashioned dining-room chairs was indignantly refused, and a single old Dutch chest of drawers, in the bedroom of one of the ladies of Mr. Davis' household, could not be purchased for five hundred dollars.

There is, too, an old-fashioned clock, hanging in the entrance hall, not intrinsically of great value, but priceless to the owner. It was the anonymous gift of the workmen who built the house, and hangs yet,

House and Garden

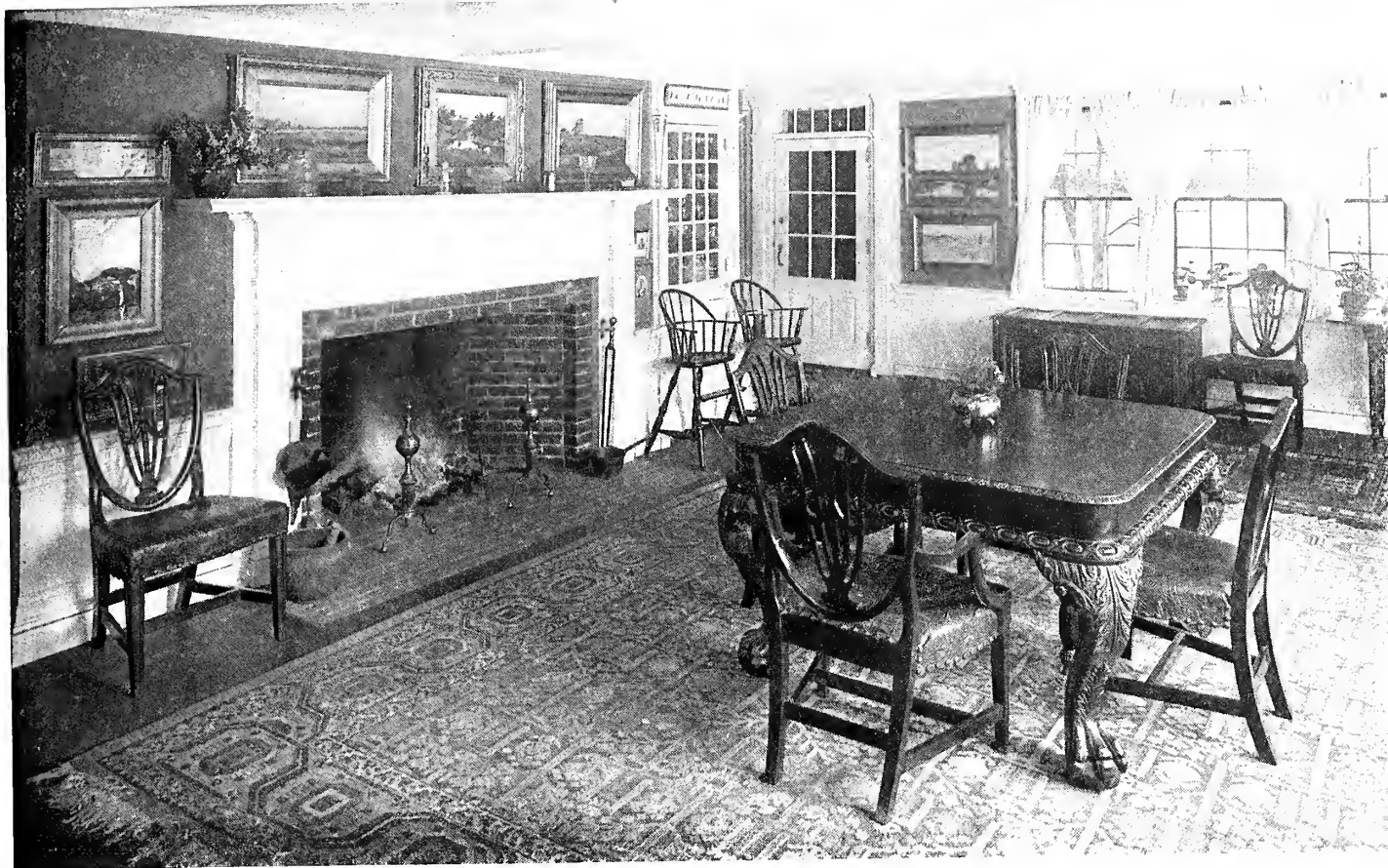


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THE SITTING-ROOM IN OLD HOUSE, LOOKING INTO THE ENTRANCE HALL

“The House of the Seven Chimneys”



THE DINING-ROOM, SHOWING THE FIREPLACE



THE DINING-ROOM, SHOWING CHARMING WINDOW EFFECTS

House and Garden

and always will hang, where they put it.

The house contains much antique furniture which came from the private collection of Mr. Bigelow, who is a brother-in-law of Mr. Davis.

Among the pieces is a very handsome block front, claw and ball foot, desk originally belonging to Dr. John Snelling Popkin, who was Greek professor at Harvard College in 1832. It undoubtedly came to him from his father, Colonel Popkin, who fought at the battle of Bunker Hill.

The maple highboy is also an interesting piece, it having belonged to Mr. Bigelow's great-grandfather, who was "Deacon Badger" in Mrs. Stowe's "Old Town Folks."

The dining chairs are Hepplewhite in design and are unusually fine, as well as the dining table and the sideboard.

There are various other pieces of interesting furni-



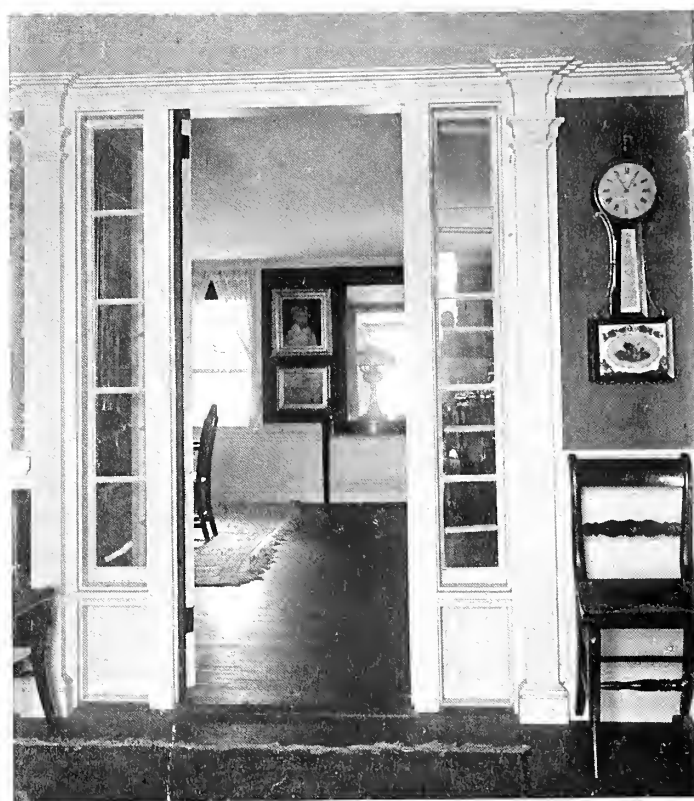
AN INVITING CORNER

ture in the house which must be seen to be fully appreciated.

With all the wealth of facts at command, it seems impossible to pick and choose the most interesting—everything about the place is interesting! Space forbids a minute and particular mention of every point about this quite ideal country estate, yet some things must not be omitted.

The house stands on a spacious lawn, with a clean sweep to the sea. "Over There" is a bungalow, the quotation marks enclosing its name. It has two fireplaces of its own and large plate glass windows overlooking the river and the sound. "Down There" is the house where the crews of Mr. Davis' numerous boats live; another picturesque place, also with its own fireproof chimney and fireplace, for warmth and comfort. "The Work House," an immense and commodious boat house, with the inevitable fireplace and huge brick chimney, is a great office where Mr. Davis and a large force, work summer and sometimes winter in his business, or businesses, to be exact. Stables there are none. Mr. Davis' boats are his horses, his greatest pleasure being salt water in large quantities, taken at speed, preferably in a race from the deck of the finest boat of her class he can get built. These three buildings are the principal out-buildings, but more, save a few sheds, paint houses, pump houses, etc. are not needed with so large a house.

Some minor points of construction of "The House of the Seven Chimneys" may be of interest as showing



THE ENTRANCE HALL

The clock is the gift of the workmen and is where they hung it

"The House of the Seven Chimneys"



THE FIREPLACE AND FOUR OF THE ELEVEN CLOSETS IN THE OWNER'S BEDROOM

the forethought for detail which characterizes the entire work. All the screens in the house (and all the windows and doors are screened in summer) are of copper. Copper does not rust. All the fixtures are of brass; door pulls, latches, locks, hooks, even the pipes, are brass. Brass does not corrode with sea air. All flashings are of copper. The cellar, excavated under the entire house, is roomy where room is needed, but at least fifty per cent of excavation was saved by leaving earth in place where no room was wanted, and surfacing it with an inch of cement. Of course there is a three foot air space under the whole house, and passage-way runs through the cement-faced earth to the cellar windows. This treatment gives the cellars their name of "The South Yarmouth Subway," something that every one sees and laughs over. But speaking of laughs, perhaps the most oft-told tale of this house of tales, is that of the gentleman who came, unexpectedly, to call while the owner was away. He wandered disconsolately from each to each of the seventeen doors, seeking that which he could recognize as the front one. Finally he ended up at the kitchen.

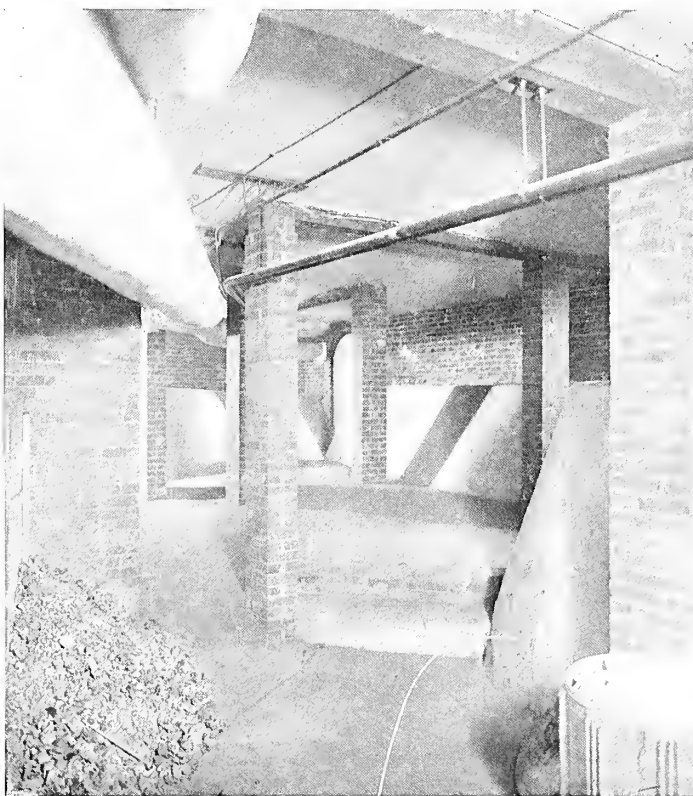
"Could you tell me," he inquired politely of the domestic who answered his knock, "where I can find the front door?"

"I'm very sorry, sir," came the answer, "I've only been here a week and haven't had time to learn!"

And it *is* bewildering. The present scribe, on his first visit, was told to come to the front door, if he could find it,—if not, to any other door, or a window.

Confident that he could locate it, he yet entered through the most backward of all the doors, if any can have right to such a title. Put shortly, all doors are front doors, although one of course, is a main entrance; there is no back yard, if one excepts a copper screened enclosure for laundry purposes, covered with Crimson Rambler. Crimson Ramblers are all about, forming the exterior scheme of decoration, with the gray shingle walls and roofs, just as the white Colonial woodwork and the blue lined white tiling of the bath-rooms, form the predominating motifs of cheerfulness within doors.

Of the domestic arrangements, nothing but praise can be said. A very large kitchen, with a clean sweep of breeze through it from north to south, with a hotel range, opens, through a pantry, and by means of a revolving



THE SOUTH YARMOUTH SUBWAY
The cellar runs the whole length of the house



MR. DAVIS' OFFICE

waiter, to the butler's pantry off the dining-room. There are two doors between the kitchen and the rest of the house, and these, like all the other doors intended to stay shut at all times, have no latches but are closed by pistons. In the kitchen are no closets. As a result, nothing can be stowed away out of sight. Everything can be seen at a glance, and cleanliness on the part of cooks is insured. A large laundry takes care of the linen, and a comfortable servants' hall is provided for the domestics. Strange though it may seem to those who crave what is modern because it *is* modern, no built-in ice chest serves "The House of the Seven Chimneys." Two chests, a large and a small, with multitudinous traps and breaks in the drainage to the cellar,—not the sewage line,—in a room of their own, keep things cool. "Saves ice," says Mr. Davis. "Big family, both chests. Little family, small chest. Built-in chest must be kept full all the time, or it does not refrigerate. Wouldn't have it!" And there you are!

Four beautiful servants' rooms (besides the nurse's room off the night nursery) all but one of which has a double outlook, are provided, opening into a common hall, and with a common bath-room. It is characteristic that the closets and the chests of drawers built-in, and the plumbing of the bath-room, are as carefully made and provided, as those the master of the house provides for himself and his guests.

But there is no heat in the servants' rooms. "If they don't want to be cold, they must open their doors into the hall, or their ventilating hall windows," explains Mr. Davis. "They must let in the heat from the hall, where there is plenty of it, or go without. Thus I automatically prevent my domestics from shutting themselves up at night in an air-tight room, as domestics love to do, to come down the next morning, good-for-nothing, with a headache, due to bad air."

The writer has an uneasy feeling that he has done but scant justice to the beauty of the whole, in his eagerness to tell of the comfort and the cleverness of "The House of the Seven Chimneys," and the way in which it was made. But while, from the standpoint of the architectural worshiper of Grecian, Roman or other distinct style of building, the house, as a whole, has no individualized beauty, to the eye, its rambling sky-line, the way it spreads over the landscape at its own sweet will, and the general air of mystery which pervades any house so much of a mystic maze as this one is, are charming.

Is there any better way of closing, than to emphasize the statement made in beginning this story—and which is, after all, the greatest of "The House of the Seven Chimneys'" many charms; although an expensive house, and the house of a man of plenty of means, it is, above everything else, and before all else, a comfortable and a beautiful home.

Japanese Gardens in America

I. MR. MATTHIAS HOMER'S GARDEN

By PHEBE WESTCOTT HUMPHREYS

TO Mr. Matthias Homer should be given the credit of being one of the first to introduce a novelty in garden decoration, in the form of a typical Japanese landscape, endowed with the mystery and symbolic charm that characterizes the landscape gardening of "the land of the plum and the cherry blossom." It is true that Japanesque features in quaint gardening have been displayed from time to time in ornamenting the grounds of celebrated country seats; and there are Japanese flower gardens, so-called, with unique specimens of twisted and knotted old cherry trees, and plum trees dwarfed in model Oriental fashion, found in connection with steeply arched bridges, lotus ponds, wistaria arbors, and bamboo decorated tea-rooms; until the traveled owners declare that their novel possessions are realistic reproductions of Japanese gardens which they have personally viewed and admired in the far East. But only the gardens "built" by genuine landscape artists, who thoroughly understand the religious significance and traditions permeating their craft, can be considered and studied as typical reproductions.

Mr. Homer was favored not only in the manner of securing his garden material, but also in securing the services of the Japanese craftsmen, S. Furukawa and A. Kimura, for constructing the miniature landscape and endowing it with the symbolisms of their national traditions. Though small in area—being somewhat less than a hundred feet in

length, and varying in width from twenty-eight to forty-two feet—there have been placed in the most exacting proportions within this space, not only the indispensable "mountain" and lake, dwarfed trees and flowering shrubbery, bridges and lanterns and stepping stones, but also what is of still greater interest—the correct placing of the "guardian stone," the "worshiping stone," the "stone of the two deities," etc., etc. It is the presence of these character-giving objects, and the perfect accord of the whole, that makes this particular garden so "real."

I had heard Mr. Homer's interesting account of how an intense desire for a Japanese garden of his own first took possession of him on visiting the once famous Japanese tea garden at Atlantic City. Of how, when the attractions of that well planned garden proved too Oriental to appeal to sufficient numbers of that popular resort, and difficulties and failure finally overtook it, he determined to secure the material used in its construction when the garden passed out of existence.

Of how he was not only fortunate in getting this varied material at low prices, but also in gaining the confidence of the two Japanese artists who had participated in its original building, and in persuading them to reconstruct it, on a smaller scale, on his home grounds.

Having learned of its interesting origin, and realizing that for this reason it would present additional attractions, it was with delightful anticipations that I accepted an



RUGGED STAIRWAYS OF WOOD AND STONE LEAD UP THE MOUNTAINSIDE



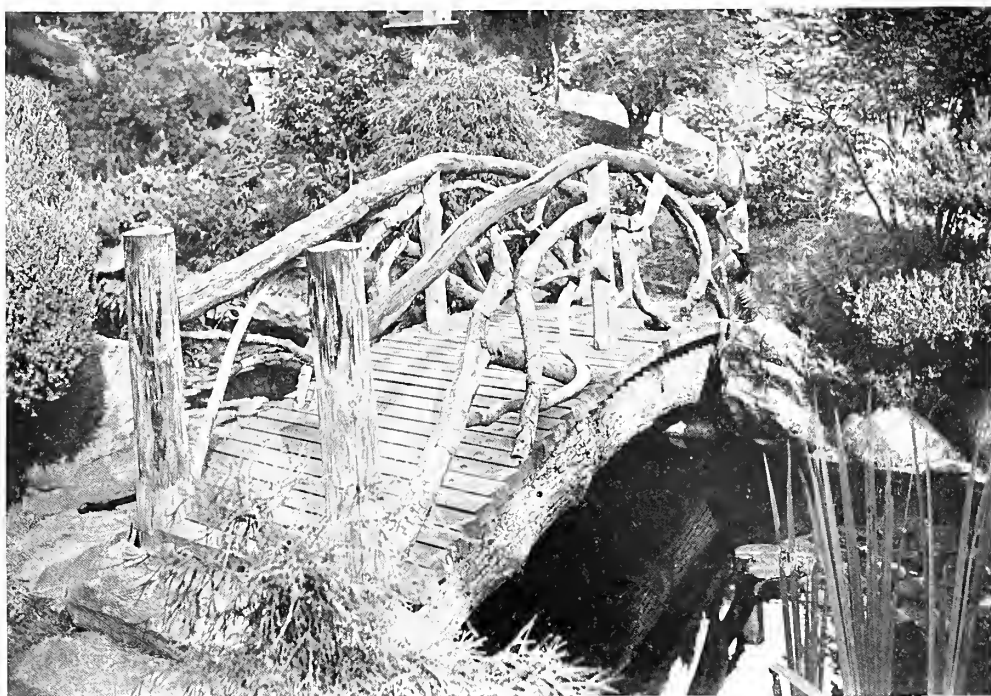
THE TALL JAPANESE GATEWAY WITH ORNAMENTAL ROOF AND SIDE PANELS

invitation to visit this charming spot. After noting the pleasing suburban home, of stone and shingle construction, the broad sweep of lawn in front, the clumps of rhododendrons and other hardy flowering shrubbery on the left, and a glimpse of greenhouse and gorgeous beds of blooming plants at the back, one's attention is immediately riveted upon the unique garden that occupies the central space on the right on approaching the home. Here, in view from the street, is the tall Japanese gateway with its ornamental roof and side panels, and typical fences of twigs and bamboo enclosing one of the most complete Japanese landscapes in miniature that can well be imagined.

The mountain in the distance, and the slope leading down to the lake, show a profusion of dwarf pines, and well arranged trees [and

shrubs, all of Japanese varieties; while the broad sweep of lake, which is well stocked with gold fish, displays quantities of the favorite plant of the "land of the lotus," and many other aquatics. Rugged stairways of wood and stone lead up the mountainside, to where a quaint *ishi-doro* or stone lantern near the top, has been placed—apparently for lighting the visitor over the tortuous mountain paths. Sturdy old pine trees, masculine and gruff in their gnarled branches, numbering their years by nearly a century, and yet scarcely more than two or three feet in height, decorate the mountain slope; and the rustic bridges crossing the lake produce the same indisputable evidence of having been fashioned by the crude tools of the Japanese, with tireless painstaking care, to achieve Oriental ideas of beauty.

Both stone and wooden lanterns are found in this ideal garden; and the approach to the lake is of particular charm because of the picturesque combination of stepping stones; close clustering shrubbery, a stone lantern close beside the pathway; the famous "guardian stone" at the right, with a clump of minor stones about it; a tall wooden lantern still further along the path; characteristic Japanese foliage closely encircling both lanterns; and a sharp turn in the pathway leading to a bridge over the lake. There are several distinct types of stone lanterns in this garden. There is the low, quaint form set in the midst of shrubbery, with inscriptions on the base, probably extolling the virtues of some particularly attractive bloomer or curiously trained specimen plant. The tall forms along the garden paths and on the mountain are representative of those found in the old temple yards, and there is the *yukimi gata*, or



THE ORNAMENTAL BRIDGE RAILING ASSUMES THE FORM OF TORTUOUS PINE TREE BRANCHES

Japanese Gardens in America

snow-view lantern, so called because the flat circular roof holds the heaped up snow better than any other form.

According to Bunkio Matsuki, who is an authority on the legends and traditions of this feature of garden decoration, "there is, of course, a story of the origin of the stone lantern. It appears that Prince Iruhiko, son of the Emperor Suijin (20 B. C.) acted at one time as village chief of Kawachi, near Sayama. In this capacity he had had dug an ornamental pond for his village, as had long been the fashion in China and Japan. But at night robbers infested the neighborhood, and Iruhiko, to make his pond safe for his villagers, caused his brother, Ishitsukuri, who had become famous as a sculptor, to make a lantern of stone to light up its banks. This first of stone lanterns he solemnly christened—if we may use the expression—with a name as long as a princess—'Ishi-wakengo, jin-wo kudakazu, hi-wa yo yami-wo tasuku,' meaning 'The stone, eternal, never oppresses benevolence; the fire, energetic, enlightens the darkness.' This lantern, still existing in the garden of a Buddhist temple, is about eight feet high, square in form, with a round pillar, the fire globe is cracked and has been bound with a copper belt.

"Stone lanterns are now common all over Japan. Every little dooryard even in crowded cities has its miniature landscape garden and, if the owner can, by hook or crook accomplish it, a stone lantern as well. It is often the most important element in the landscape composition. It is seen gleaming at night above the reeds and lily pads of a little pond; it occupies a corner by the well, a few stalks of iris



PURELY JAPANESE BOTH IN LANTERNS
AND DECORATIVE FOLIAGE

planted between; it is placed on a stone bridge across a little stream which goes winding on among flat rocks and grassy spaces; it illumines dark pine branches and snowy cherry blossoms; it stands close to the garden gate of pleated bamboo, or is perched above the garden wall to light the highway as well as the little private demesne. Usually it is placed where its light will be reflected in the running or still water."

The most picturesque of the stone lanterns in the Homer garden is in the latter position. A ledge of overhanging rock on the margin of the lake supports an attractive *yukimi gata*, or snow-view lantern, set so close to the margin that it is clearly reflected in the pool, while good types of the time-honored wooden lanterns stand guard at either end of a rustic bridge leading over the lake.



THE SNOW-VIEW LANTERN IS WELL PLACED ON A LEDGE OF ROCK
OVERHANGING THE LAKE

Just beyond the lake there are rocky ledges on the side of the little mountain, on which are set in summer, jardinières containing choice specimens of imported pines, which are not sufficiently hardy to withstand the rigors of our winters. There are other imported specimens scattered about the garden, which must be removed to the greenhouse during the cold weather; but the majority of the dwarf trees ornamenting the mountain-side are perfectly hardy; and Mr. Furukawa gave months of care (while the garden was in progress of construction) to the twisting and training and stunting of the tiny, hardy trees. The "stone of the two deities" has been given special prominence, and Mr.

Homer will explain while pointing it out with pardonable pride, of how the Japanese consider the water the life of the garden, and of how this legendary stone is invariably found in its divided form with the water flowing over it, and a sparkling water-fall flowing through the separated portions at the center. The fences, too, are of emblematic construction; the boundary on one side being of bamboo, while on another is a thick fence of twigs. These are two of the popular types of the garden enclosures found in Japan,



SOME GOOD TYPES OF JAPANESE DWARF PLANTS KEPT IN THE GREENHOUSE DURING THE WINTER

where there is a great diversity of quaint fencing. Indeed, according to Professor Morse, "the variety in design and structure of these fences seems almost inexhaustible. Many of them are solid and durable structures, others of the lightest possible description—the one made with solid frame and heavy stakes, the other with wisps of rush, and sticks of bamboo; and between these two is an infinite variety of intermediate forms. A great diversity of material enters into the structure of these fences—heavy timbers,

light boards, sticks of red-pine, bamboo, reed, twigs and fagots. Bundles of rush and indeed almost every kind of plant that can be bound into bundles or sustain its own weight are brought into requisition in the composition of these boundary partitions. The fences have special names either derived from their form, or the substances from which they are made; thus a little ornamental fence that juts out from the side of a house or wall is called a *sode-gaki*; *sode* meaning sleeve, and *gaki* fence; the form of the fence having a fanciful resemblance to the curious long sleeve of a Japanese dress. A fence made out of bamboo is called a *ma-gaki*; while a fence made



A BAMBOO GARDEN ENCLOSURE. A FAVORITE FENCE IN HAKONE VILLAGE

Japanese Gardens in America



A PICTURESQUE COMBINATION OF STEPPING STONES, DWARF TREES, LANTERNS AND GUARDIAN STONE

out of the perfumed wood from which the toothpicks are made is called *kuro-moji-gaki*, and so on.

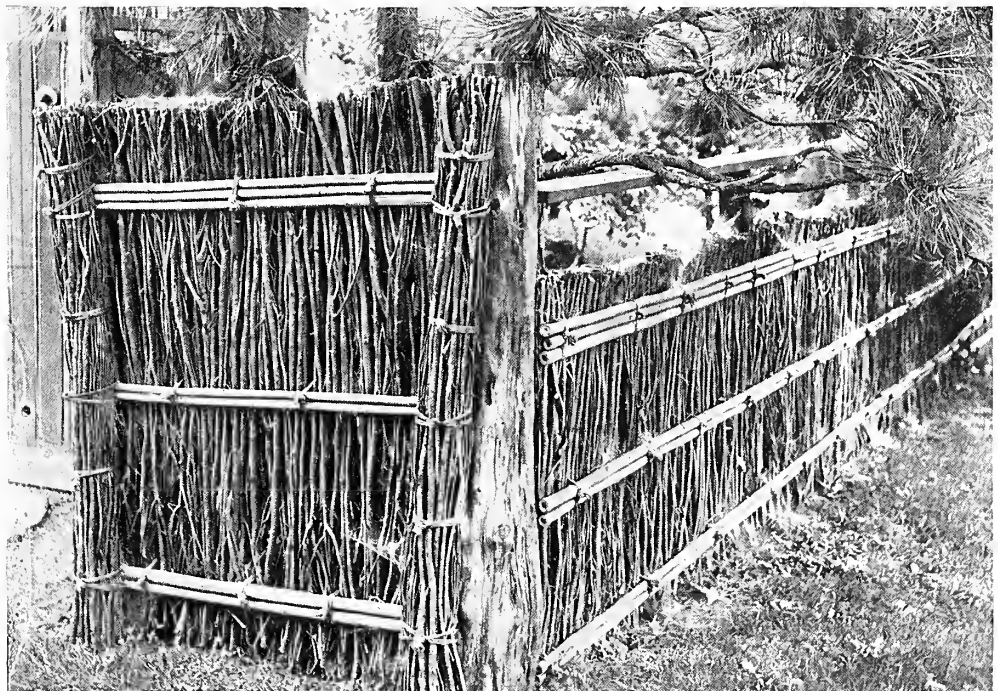
"Fences bordering the gardens are built in a variety of decorative ways, a favorite of Hakone village is a very strong and durable fence. The posts are natural trunks of trees, and braces of the same material fastened by stout wooden pins are secured to one side. The rail consists of similar tree trunks partially hewn, while the fence partition consists of small bamboo interwoven in the cross ties."

Another fence of a more ornamental character is a favorite in Tokio. In this the lower part is filled with a mass of twigs, held in place by slender cross-pieces, and the upper panels consist of sticks of the red-pine with a slender vine interwoven, making a simple trellis. In the popular rush fences cylindrical bundles of rush are bound together by a black fibred root, and held together by bamboo pieces; while little bundles of fagots, tied to each column, forms an odd feature of decoration.

The twig fence of the Homer garden is an excellent type of the Tokio favorite, the thick mass of twigs being held in place by three strips of bamboo near the top, two near the

ground, and two strips extending along the center of the fence. The bamboo fence on the northern border of the garden is built on the order of those of the Hakone village, and it is interesting to note the position of the upright bamboo strips in this instance, as they are fastened to the braces on the same side as the rough supporting posts. The heavily roofed gateway is also a characteristic feature carefully fashioned under the supervision of Mr. Furukawa, after a Tokio model, where wide overhanging roofs and decorative side panels are found on the majority of garden gates.

The bridges of this ideal garden display the same painstaking care in keeping them purely Japanese in form. In fact every detail on the Homer garden is not only fashioned after characteristic types of old Japan, but also with special care in carrying out mythological and symbolistic features. Other Japanese gardens in this country too frequently display a discordant note in the introduction of some feature not in keeping with the whole; but Mr. Homer, and his competent advisers have carefully eliminated every possible discord, until this little plot displays one of the best forms of a miniature Japanese landscape in America.



THE THICK TWIG FENCE OF THE HOMER GARDEN IS AN EXCELLENT TYPE OF THE TOKIO FAVORITE



Types of Automobiles Suitable for Suburban Use

By HARRY WILKIN PERRY

THERE are certain special requirements that should be fulfilled by the ideal suburban automobile and it is well to consider carefully the work that the car will be called upon to do before deciding upon the machine to be purchased.

The person of wealth can of course have a special style of car for every purpose, and many rich men have half a dozen or more machines of different sizes and styles in their private garages—a closed opera 'bus, a limousine or landaulet for shopping, a small open runabout for miscellaneous errands about town, a high-powered runabout, more properly called cross country car, for hurried trips through the country and a powerful seven-passenger touring car for family journeys of a week or more to the summer mountain or lake resorts.

Such a vehicular array is not for the suburbanite of ordinary means who must study his requirements and decide upon one style of car that will be a

compromise and be most suitable for the varied work which it will be called upon to do. Special types of machines stand idle in the garage during the greater part of the year merely eating up interest on the money invested in them and rapidly depreciating in value through the constantly changing mechanical features and body designs of motor cars rather than from wear and tear of use.

During nine or ten months in the year the suburban dweller of moderate means will do no touring; in the

summer most of his country driving will consist in week-end runs to points within one hundred miles of his home, usually with his wife and children or a friend. Greatest use for the car will be in the village, especially during the winter and spring months. Its greatest utility will be in taking the owner from his house in the morning to the railroad station for the trip to his office, meeting him at the train in the evening, taking



Taking the owner from his house in the morning to the railroad station for the trip to his office

Types of Automobiles Suitable for Suburban Use



The folding top and storm curtains of the small touring car afford protection from wind and bad weather



The small car is a safe machine to put into the hands of your wife or boys

the mistress for her marketing expedition to the village stores, on her visiting rounds among neighbors and occasionally into the city on shopping tours of the big stores.

It is clear that a large touring car with its seats for seven persons is not appropriate for such uses, and that the roomy and luxurious limousine is equally unsuitable. A car of moderate power and medium size is most fitting for the requirements. The light runabout is used extensively for suburban work and has many points in its favor. It is small and "handy," is fitted with a simple engine of eight to fifteen horsepower, has a speed capacity of fifteen to twenty-five miles an hour and can be operated by the owner or his wife or son.

The purchase price is low—from \$600 to \$1,200, the most popular makes selling for \$650 to \$850—and operating and maintenance expenses are light, since the minimum of fuel and lubricating oil is consumed and the cost of tires and tire repairs is small. The light runabout is started and stopped with the least expenditure of

energy, responds quickly to the steering wheel and consequently is least liable to collision with other vehicles and pedestrians. It is as safe a machine as one can put into the hands of his wife or boys or of a handy man who is hired to take care of the premises and drive the car. The small runabout is capable of making long runs into the country—has even made several transcontinental trips between the Atlantic and Pacific coasts—and despite its low power, can often get through stretches of bad road on account of its light weight that would stall a heavy touring car.

Granting its undoubted popularity and its many advantages as a handy vehicle, the runabout falls short of being an ideal suburban car. Its limitations begin with its small seating capacity; there are many times when it is quite necessary that four or five persons be accommodated, as when going for an evening drive or a holiday run into the country. Again, it is a fair weather machine and is ill-suited for comfortable driving in disagreeable or very cold weather, so that on the days when walking to the station is least



The light runabout is used extensively for suburban work and has many points in its favor

pleasant the car would offer little advantage save in shortening the distance. A folding top and storm curtains can of course be fitted, but the interior is deficient in comfortable roominess and there is seating accommodation for but one person besides the driver.

All things considered, a car of medium size is much better suited to the requirements of the suburban family. Such a car has a running gear fitted with a sixteen to thirty horse-power engine and weighs from 1,800 to 2,200 pounds. Up to within the last two years the body was almost universally of the open touring car type, seating four or five persons, and for want of a more specialized style this became a general utility vehicle, serving all of the purposes of the light runabout and also being used for runs and tours in the country. It has, in fact, nearly all of the characteristics to be desired in a suburban car, and is also well suited for summer use in the city and in the country as well. Its adaptability has made it the standard type that is still manufactured in greater numbers than any other style of automobile.

There has been developed within the last year a style of car having special merits as a suburban and city car. It is the landaulet and is commonly designated the town car because of its peculiar suitability for urban work. It differs from the small touring car almost solely in the style of body, the chassis of the two styles being almost identical in size, power, weight and mechanical features. The landaulet has the great advantage that it can be converted in a

minute or two from an entirely open car into a vehicle having a completely closed rear portion that is as weather tight as a limousine or brougham. The heavy leather top with its cloth or leather lining and stiff arched roof can be raised, the hinged door frames and window frames elevated and latched into position, and the wide front window and door windows pulled up from their places of concealment in the lower part of the body and doors. Passengers on the rear seat are then as well sheltered from driving rain or blizzard as if in a coupe. A speaking tube communicates with the driver on the front seat, a small electric dome lamp in the roof illuminates the interior at night, there is a small clock directly before the eyes, and within convenient reach are small cases for calling cards, purse, mirror, cigars, and matches, and pockets for memorandum book and papers. Many landaulets have one or two small folding seats arranged *vis-à-vis* with the rear seat, which can be used by children or by one or two adults with crowding.

A car of this style really requires the employment of a man to drive it, as the operator is perforce exposed to the weather at all times and so occupies a menial position; but the operation is so simple that a high-priced chauffeur is not at all necessary, and the man who takes care of the lawn, garden and furnace can be put in charge of the machine to drive, clean, and oil it and refill its tank and radiator.

Such a car has ample strength and power for making twenty miles an hour over ordinary roads and

(Continued on page 15, Advertising Section.)



The cabriolet is a new style town car that is meeting with great favor for suburban use, having a comfortable low body and Victoria top

New York's Improved Tenements

By JOHN W. RUSSELL

PART I

THE Exhibit of Congestion of Population in New York, which was held in the American Museum of Natural History during March 9-23, brought forcibly to the attention of thousands of visitors many aspects of the housing problem that escape the ordinary observer. If one has not actually seen the depressing conditions under which the poorer classes of tenement dwellers live, imaginative sympathy can do something toward realizing what they endure; but the slumming expeditions of those who are little more than academically interested, or even the careful examinations made by practical philanthropists, have not thus far awakened a proper sense of the evils of congested population. The exhibit at the American Museum was an excellent popular introduction of the question. "How the Other Half Lives" was there seen in a striking way that illustrated the close relation between overcrowded areas

and a degraded, dangerous citizenship. The nurseries of beggary and crime were exposed in the places of their economic origin, and to people of any foresight at all glimpses of consequences commonly called immoral were plainly revealed. This, too, in the greatest city of opportunity in the New World, where some housing conditions are worse than in the older cities of Europe. The word tenement is here used to designate the dwellings in which families of city wage-earners of moderate or small means are housed. They are usually five or six stories—sometimes seven—in height, and many of them were built before the tenement house law of 1901 was passed, on lots twenty-five feet wide by one hundred feet deep and contained three or four families on each floor. The apartment house, though included in the legal definition of a tenement, holds itself aloof from its humbler brother. It knows nothing of the crowded misery and constant friction in which the people of the tenement live. It is associated rather with the ease, security and culture which, in the upbringing of youthful persons happily disposed, ordinarily result in positions of comfort and usefulness. To vary a remark once made by Professor Felix Adler, from the point of view of economic opportunity it

offers the children of its occupants the freedom of the city, while the tenement house has too frequently offered the freedom of the streets.

If the problem of housing city wage-earners is older in Europe, so also are the solutions more varied and ingenious. New York's position in this respect is much less favorable than the optimistic American thinks. Tenement conditions here are more urgent on account of the immense immigration and the unexampled pressure of population upon space. In London the chief difficulty is overcrowding in individual rooms; in New York, overcrowding of masses of population in limited areas. On the east side, below Fourteenth Street, are blocks which show a greater number of dwellers in proportion to space than any other similar areas in the world. It should be recalled that, according to the report of the Tenement House Commission of 1900, New York has

the unenviable distinction of having invented the "double-decker" or "dumb-

bell" tenements, a class of building not found elsewhere, and for 20 years the prevailing type of tenement house in the metropolis until the law of

1901 brought about a better state of things. In the east side the congestion of population resulting from this kind of tenement house is even now greater than in

any other urban district in the world. For example, one section in that district contains 1,000 persons to the acre, while the most congested spot in Bombay has only 759, Prague 485, Paris 434, London 365 and Glasgow 350. In 1900, according to the census of that year, of the city population of 3,434,202, about 2,275,000 lived in tenement houses; and although apartment houses were included, the tall tenement housed the great majority of those classed as the wage-earning population. Not only the immense numbers, but also the racial differences of the immigrants who remain in the city accentuate the difficulties encountered. In two model tenements on the upper west side containing 370 persons nineteen nationalities

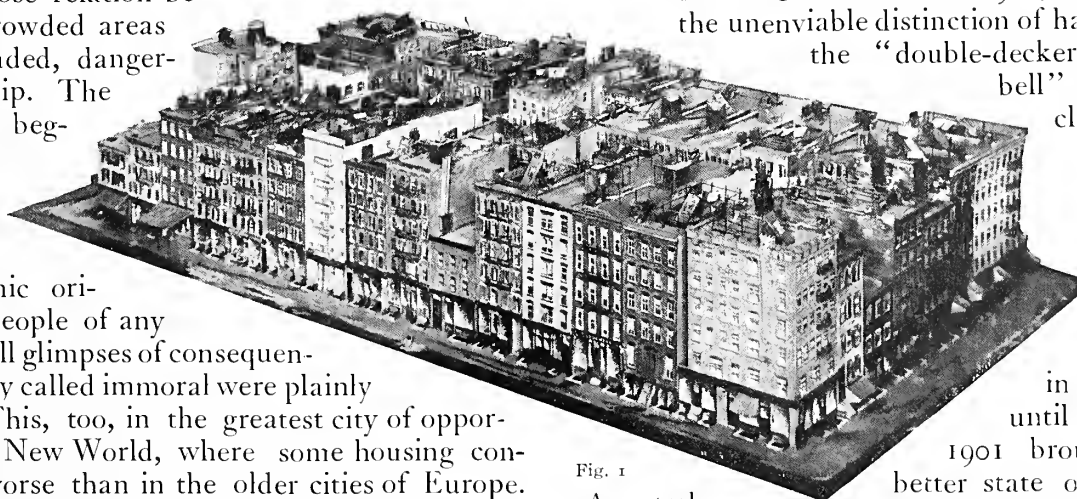


Fig. 1
An actual
block of tenements on
the east side, as it stood
on January 1, 1900

[illegible]

P A R K



MAP OF BOROUGH OF MANHATTAN SHOWING NEW LAW-TENEMENT HOUSES
DOTS INDICATE HOUSES

New York's Improved Tenements

are represented; in others on First Avenue, containing 789 tenants, there are representatives of twenty nationalities. In tenements on the lower east side the mingling of foreigners is even more marked. The friction that would wear terribly upon the health and convenience even of a homogeneous mass of occupants is heightened in these cases by diversities in speech, modes of thought, ideas of family life and social obligation that seem almost disintegrating in their natural results. If domestic privacy is the birthright of every decent American family it is much more necessary that the mixed aggregations of people housed in tenements should be taught to respect the obligation of conforming to the American standard in this respect.

The year 1901 is the most noticeable point of departure in the history of tenement house improvement in New York. In that year a law was passed remedying, so far as legislative intervention could, evils which had become intolerable under the old system.

These were, according to the report of the Tenement House Commission of 1900, insufficiency of light and air due to narrow courts or air shafts, undue height of buildings and the occupation by the building or by the adjacent buildings of too great proportion of the lot area; danger from fire; lack of separate toilet and washing facilities; overcrowding; foul cellars and courts and other like evils. The law also directed that certain defects of insufficient light and sanitation in improperly constructed tenements already existing should be done away with, and a city tenement house department was created for the enforcement of the act. These notable results were due chiefly to the zeal and expert knowledge of members of the Tenement House Committee of the Charity Organization Society of New York City, among whom are such men as Robert W. DeForest, Dr. E. R. L. Gould, Henry Phipps, Jacob A. Riis, I. N. Phelps Stokes, Lawrence Veiller and Alfred T. White, the last named being the pioneer in model tenement construction in the United States. The committee has been engaged since 1898 in active effort for the betterment of living conditions among the working population, and, not content with the appointment of the Tenement House Commission of 1900 and the passage of the Tenement House Act of 1901, maintains its vigilant oversight of existing conditions. It aims not only to secure a strict enforcement of the law in New York as provided by the Tenement House Department of the city government, but to advocate such changes as its trained

observation of the working of the law deems advisable. Still more important is its work as the watchdog of tenement house reform in the interest of the tenants and public and as against interested cliques whose friends at Albany would pass deteriorating amendments of the act.

As illustrations of conditions before and after 1901, representations are given from models exhibited by the Tenement House Committee, of a block on the east side, as it stood on January 1, 1900; of a block of typical "dumb-bell" tenement buildings, as such a block would be if built up entirely of houses erected in accordance with the laws in force prior to 1901; and of a block of new-law tenement houses.

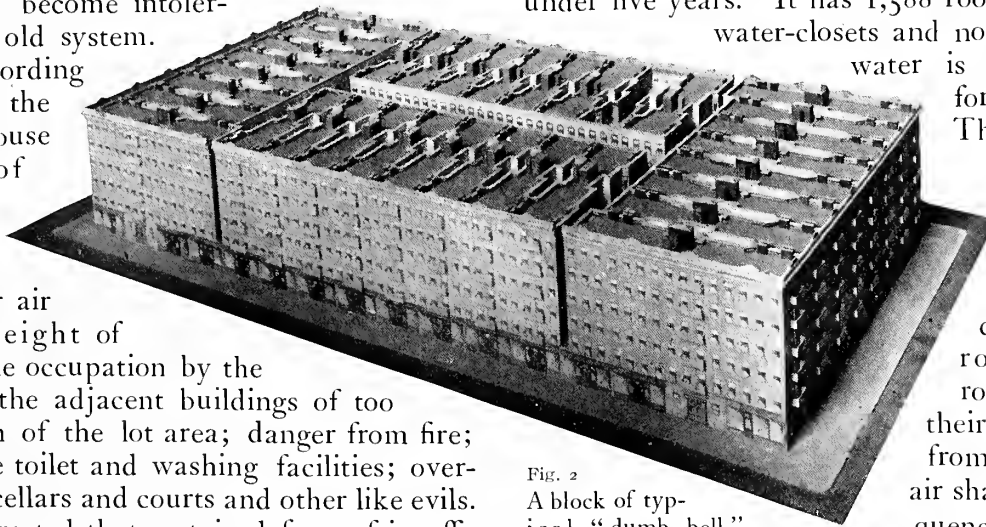
In the first case (Fig. 1) the block included thirty-nine tenement houses, was bounded by Chrystie, Forsyth, Canal and Bayard Streets, and contained 605 different apartments, occupied by 2,781 persons, of whom 2,315 were over five years of age and 466 under five years. It has 1,588 rooms, but only 264

water-closets and not one bath. Hot water is supplied to only forty apartments.

There are 441 dark rooms, with no ventilation by the outer air and no light or air except that derived from other rooms; and 635 rooms obtaining their sole light and air from dark and narrow air shafts. The consequences of lack of light and of bad sanitation were as follows: in five years thirty-two cases of tuberculosis were recorded from this block, and in one year thirteen cases of diphtheria. In five years there were 665 applications for charitable relief. The gross rentals amounted to \$113,964 a year. This block is by no means one of the worst of its kind, but under the new law the erection of another like it would be impossible.

Fig. 2
A block of typical "dumb-bell" tenement houses as it could be if built according to the laws in force in 1900

The "dumb-bell" block (Fig. 2), so-called because the buildings roughly resemble the form of a dumb-bell, is perhaps the worst type of tenement ever allowed in a modern enlightened community, and was actually adopted, though under strong protest from some quarters, after several competitive designs had been submitted. The halls and ten out of the fourteen rooms on each floor are dark and ill-ventilated, dependent for light and air solely upon narrow air shafts, which give little or no light below the top floors. Each tenement house in the block accommodates four families on each floor in fourteen rooms,



making twenty-two families in each building, and two stores. If each building were used entirely for dwellers, it would contain twenty-four families, and the block would contain 768 families, or, estimating five persons to a family, 3,840 persons. "In the San Juan Hill" district in New York City there is a block very like this model. The law forbids construction of any more buildings of this kind.

The benefits of the law of 1901 will be clearly evident on considering the construction of the new authorized type of tenement (Fig. 3). It has no dark rooms or narrow air shafts. In place of the latter, the space required is an interior court. Seventy, instead of seventy-five per cent, of the lot area is occupied by each building. The court and yard spaces are large enough to give light on every floor, fire escapes (the old vertical ladders will not be allowed in future tenements) are provided in the form of stairs with metal railings, and each apartment has good individual sanitary accommodations. If the block were used exclusively for dwellers it would house 600 families, or 3,000 persons. Note the important reductions in congestion and the better provisions for safety and sound construction. As compared with the "dumb-bell" tenement the density is lessened by 840 persons to the block, a reduction of twenty-two per cent. Besides, the "dumb-bell" tenement in 1900 was often seven stories high, whereas a tenement house since the new law went into effect is practically limited to six stories by the requirement that buildings exceeding this height must be fireproof throughout. The difference between the number accommodated in a block of seven-story "dumb-bells" and in a six-story "new-law" block of the same size is 1,480 persons to a block. This means a reduction of congestion by thirty-three per cent.

Notwithstanding the opposition made by certain building interests to the new law, a large number are enthusiastically supporting it, having found that in the long run it is more economical than the old law. Strict enforcement of its provisions is obtained by a rigid system of inspection that makes it exceedingly difficult for the dishonest builder or landlord to get tenants until the law is complied with. It has proved to be an incalculable blessing, and has undoubtedly prevented much sickness and crime by compelling healthy surroundings and by imposing needed obligations upon tenants too ignorant to appreciate and builders too selfish voluntarily to concede. Since

the Tenement House Act of 1901 building has gone on apace under its provisions. It is worth while to summarize from the last report of Hon. Edmond J. Butler, Tenement House Commissioner of the city of New York, the chief features of progress under the act. From the time when the act went into effect on January 1, 1902, to the last week in December, 1907, plans were filed for the erection of 19,739 buildings, capable of containing 230,036 families, or over 1,000,000 people. The accompanying map giving the position of all tenements erected in Manhattan since January, 1902, indicates the localities where building has been most active. Of the total number of buildings erected in that time 4,250, or about twenty-two per cent, were planned for Manhattan, and 10,706 buildings, or about fifty-four per cent, for Brooklyn. Owing, however, to the greater size of the buildings erected in Manhattan, in which the number of apartments amounted to 108,001, or one half of the total number, about 486,000 people were provided for in that borough, or nearly double

the increase of the borough in population during the six years 1902-08.

Mr. Butler points out that not only is the evil of the old, unimproved, unsanitary tenement kept from spreading with the increase in population, but that a population nearly

equal to the increase is being housed in a better manner than under the old way, the tenants for the most part leaving tenements of the old type, which were subsequently demolished, for tenements of the

new type affording adequate light and ventilation. The following brief summary of buildings by localities may serve to show the significance of the map in more detail.

BUILDINGS ERECTED JANUARY 1, 1902, TO OCTOBER 1, 1907.

	Number.		Per cent.	
	East Side.	West Side.	East Side.	West Side.
Below 14th St.	699	168	16	4
14th to 59th	218	62	5	1
59th to 72d	156	36	4	1
72d to 110th	525	234	12	6
110th to 155th	448	1,310	11	31
Above 155th (Bronx)		378	0	9
Total	2,046	2,188	48	52

A glance at the map will show that the greatest amount of building has been on the upper west side and the least on the lower west side, while the distribution on the east side is more even and the total somewhat less than for the west side. It is

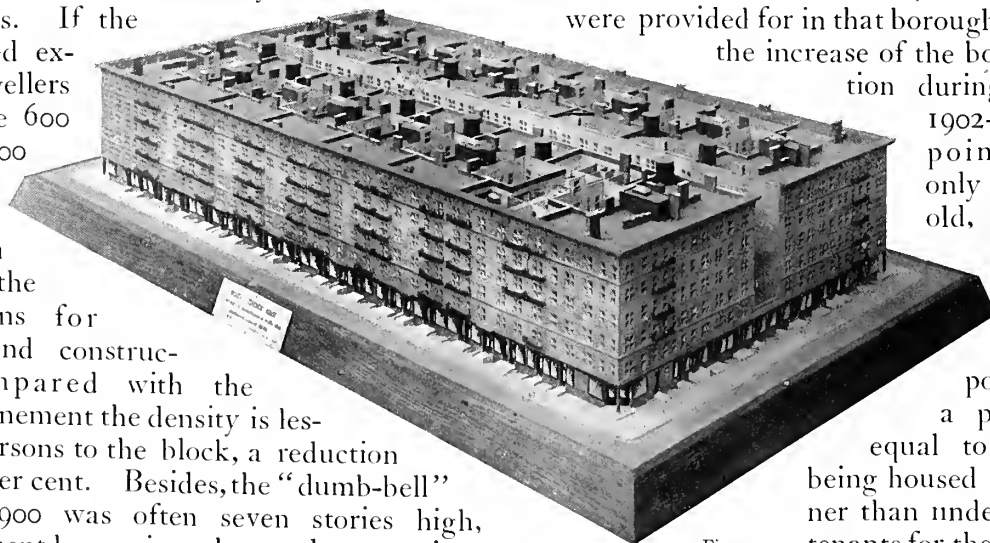


Fig. 3
A block of
"new-law"
tenement houses

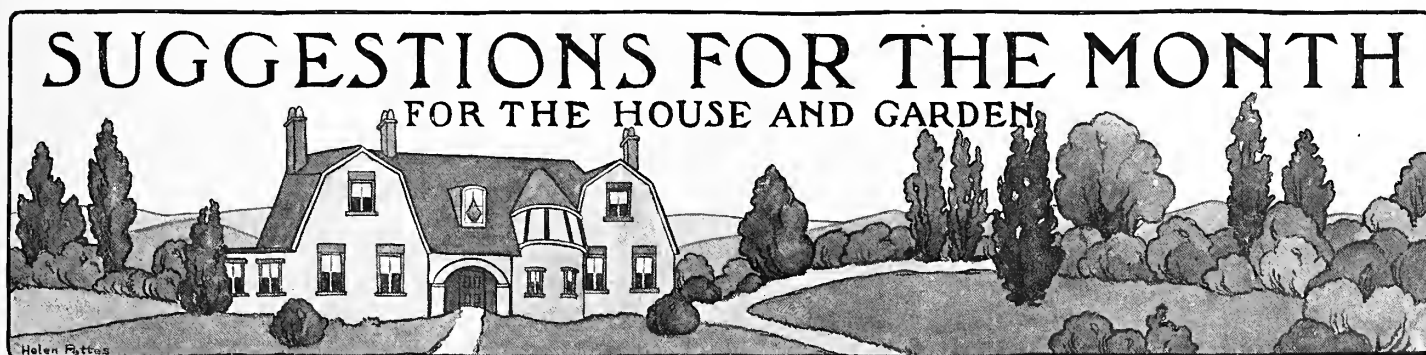
Suggestions for the Month

also noted in the report that the typical Manhattan tenement under the new law has changed from the old twenty-five foot unit, which was a constant temptation to the building of long, narrow, dark, ill-ventilated, courtless houses, to a lot unit of thirty-seven and a half or fifty feet frontage, which indicates an improvement in general conditions. Since 1905 only about five per cent of the houses for which plans have been filed in Manhattan have employed a lot unit of twenty-five feet or under.

The chief difficulty in enforcing the new law is that of making necessary alterations in the objectionable tenements that were built before January 1, 1902. This is being done slowly and steadily, and meets with much opposition from landlords

who have some show of reason in objecting to be put to expense for alterations not legally called for under the former law. The Tenement House Act of 1901 is, however, mandatory, and the city department charged with its enforcement is faithfully carrying out its provisions. In 1907, for example, over 13,000 dark interior rooms have been provided with windows giving admission to light and air, and nearly 6,500 doors have been provided with glass panels to give light to dark hallways. Many other improvements have also been made. In the next article the progress of model tenement house construction will be considered, since the pioneers in this work have been the main promoters of the improved conditions brought about in 1901.

(To be continued in the September issue.)



THE HOUSE

JULY is essentially a holiday month and if the householder has been expeditious he too can indulge in a vacation. But sometimes it is easier to do the little things as they come along than to hurry at the start and rest later. Some duties in fact will not be put aside and others at this particular time court favor.

It is well in midsummer to have the plumbing overhauled and to see that all the drains are in perfect order. If trees stand near the house it may be wise to see that the roof gutters have not been cluttered with blossoms and pods in such a way that the down spouts are obstructed. And the sanitation of the cellar also requires attention, dampness and heat often creating mischief. Whitewash is a splendid cleanser and borax scattered freely an excellent prevention of insect pests. Swinging shelves in a cool cellar are a great convenience, and a preserve closet specially constructed for the purpose where there is neither dampness nor excessive heat will be found well worth the cost.

Now is the time to fit up and use the summer kitchen. To have the cooking as well as the laundry work done away from the house is a wonderful saving in heat and discomfort. If this is not possible, however, use a gas range instead of the coal stove and

send the bed and table linen to a laundry. But arrange to have a water-back attached either to the gas range or a stove so that hot water can be obtained at any time with the minimum delay. No matter how warm the weather may be this is a commodity which should always be on hand—one of the indispensable modern conveniences.

If the city house is closed at this time care should be taken that the water is turned off and no risk of fire incurred by loose matches left lying around or greasy rags put in a closet. If in putting away carpets and rugs gasoline is used as a prevention against moths it should be handled with great caution. It is, however, excellent for this purpose and should one desire to leave a carpet down all summer a liberal sprinkling will almost insure it from damage.

The floors in summer are a continual care but the experienced housekeeper does not find them a difficult problem. To freshen matting wipe it up with a little salt in the water, and to keep the hard wood floors in good condition keep them well rubbed and polished. A flannel cloth wrapped around a broom makes a good floor duster and polisher, though for the latter purpose, a weighted brush is better.

As some rainy days will come in July as well as in April it is good at this time to give some thought to the children's playroom in order that there may be

contentment indoors even when it storms without. A good rule to bear in mind is that of simplicity—not too much furniture or ornamentation. Have a few good pictures on the walls—something in color if possible—a book case filled with the right kind of reading; strong, plain furniture, a low table, some chairs which can be converted either into prancing steeds or railroad coaches. Have some place where the toys can be put away, a cupboard or closet, and let the appearance of the room be inviting.

The guest's room too, if it is a country or suburban house which is under consideration, may also well be looked after and some extra comforts added or a little daintiness applied felicitously. This is a good time to do any repainting that is required for in hot weather paint dries quickly and the odor is soon dispelled. An old set of furniture treated to a fresh coat of enamel will commonly reward the labor spent upon it, and chairs which have worn shabby can be rejuvenated by paint, stain, or varnish.

Once a month in summer have the outside shutters taken down and washed as dust accumulates freely and can in no other way be entirely removed.

An outdoor dining-room is a great luxury and is not always difficult to arrange. A portion of the piazza which is secluded should be screened off and enclosed in wire mesh. In most sections of the country this is necessary to comfort on account of flies, though in olden days in the South a small colored boy with a long peacock feather brush was considered a satisfactory substitute. A round rustic table which will look well at all times and be useful for other purposes and simple piazza chairs are the only essential furnishings.

In order to insure privacy a natural screen of vines is attractive, or one of Japanese matting which will roll like a shade may be used. Doilies instead of a cloth should be used on the table and a bowl of fresh flowers should always stand in the center.

An ice box built into the house, if it is well built, is a great comfort, but any refrigerator requires constant attention. It should be washed out frequently with strong soda water and the utmost care should be taken that its drain does not become clogged or its waste pipe obstructed. If it is an ice chest or box which stands on a wooden floor it should be moved semi-occasionally to prevent mildew, as the waste pan is bound to overflow at times and the boards become water soaked.

It is advisable also at this time to have the lightning rods examined and put in order. They should be pointed at the top, well insulated, as nearly straight as possible, and properly grounded. To be properly grounded it is essential that the earth surrounding the plate should be always damp. If possible they should end in a cistern or well but if not, and damp earth is not available, a hole should be dug and filled with coke around the base of the

plate at the end of the rod. A poorly grounded lightning rod is more dangerous than none at all, and it should be remembered that one rod will only protect an area as great as a circle inscribed with the height of the rod above the roof as a radius. It is also desirable to see that the electric light and telephone wires are properly insulated. This is the season of thunder storms and an ounce of prevention is always cheap.

THE GARDEN

ANNUAL asters should be fed with wood ashes at least twice during the summer. Sprinkle them on the surface and work into the soil in the cultivation.

For continued bloom during the summer, sweet peas require nourishment which is readily available. They will respond to fertilization which acts quickly and conveys food directly to the roots. Liquid manure is best for this purpose.

Cut back coreopsis after each successive bloom and flowers till frost will be assured. This suggestion is applicable to a great many flowers. Do not let the blooms fade on the shrub or plant. Not always, but often sweet william can be coaxed to give a second bloom if cut back after the first blooming.

Sow the seed of biennials now. In the fall they can be transferred to a cold frame. When ready for setting out next spring, the plants will be large and vigorous. If this method is followed beautiful flowering will be had a year hence.

Pulverized sheep manure is a most nutritious food for plants. It is fine for mixing with potting soil, and there is nothing better for the lawn or vegetable garden. For making liquid manure, or for any purpose where quick assimilation and results are desired, it is unsurpassed.

Remember that chrysanthemums do best where they get plenty of sun, and even close to a wall or board fence where the warmth is reflected. Full growth of the plants must be obtained within the next sixty days and frequent cultivation and fertilization is necessary. Use well pulverized manure worked in the soil around the plants or else use the manure in liquid form. To get the largest and best blooms it is often necessary to sacrifice many branches. If bushy plants are desired the tops should be pinched off.

Poppies require a great deal of moisture. If there is a damp place about the yard they would do

(Continued on page 16, Advertising Section.)

THE EDITOR'S TALKS AND CORRESPONDENCE



The Editor wishes to extend a personal invitation to all readers of *House and Garden* to send to the Correspondence Department, inquiries on any matter pertaining to house finishing and furnishing. Careful consideration is given each inquiry, the letter and answer being published in due time as matters of interest to other readers. Where an early reply is desired if a stamp and self-addressed envelope are enclosed, the answer will be sent. No charge whatever is made for any advice given.

THE following letter has been received by this department during the past month and while the writer has been supplied with the requested information, it covers questions asked by so many of our readers that we have decided it is of sufficient general interest to use as a text for the advice given in regard to the mantels of the house, also we would say that *HOUSE AND GARDEN* has arranged to publish an article in the September number which will take up this question of appropriate mantels for the various rooms in the house. The article will be fully illustrated and will be found full of good suggestions to those who are building or whose plans are in the making.

This letter comes from a town in North Dakota and the blue prints of the house show a building of good proportion and excellent planning.

"Can you give me some ideas as a guide in the selection of mantels for my new home. I know there are good mantels made ready to set in place but as yet I have not been able to find anything I like. We are willing to pay good prices to procure the right thing. I have a den to consider in which I felt I could use a brick mantel if this meets with your approval. A large living-hall in which I would like to have a stone mantel or rough tile. The reception-room, parlor and dining-room you will see by the plan have the Colonial idea brought out in the architectural detail of the standing woodwork.

In parlor and reception-hall the standing woodwork will be finished in ivory enamel. In the dining-room we are using mahogany which will be stained a dark shade.

I do not like the mantels which have been suggested to me. I would like your ideas on the subject. In the bedrooms I had thought I might use brick mantels throughout or would that be correct? As you will see by the plan there are two family rooms, a nursery, two men's rooms and one for a young girl. I would greatly appreciate your advice for as you see, I am far from the center of things and do not feel competent to decide these points for myself. If you

could have some of the manufacturers send me their booklets or cuts I would appreciate it. Any suggestions that you can make for the betterment of the house I will gladly act upon."

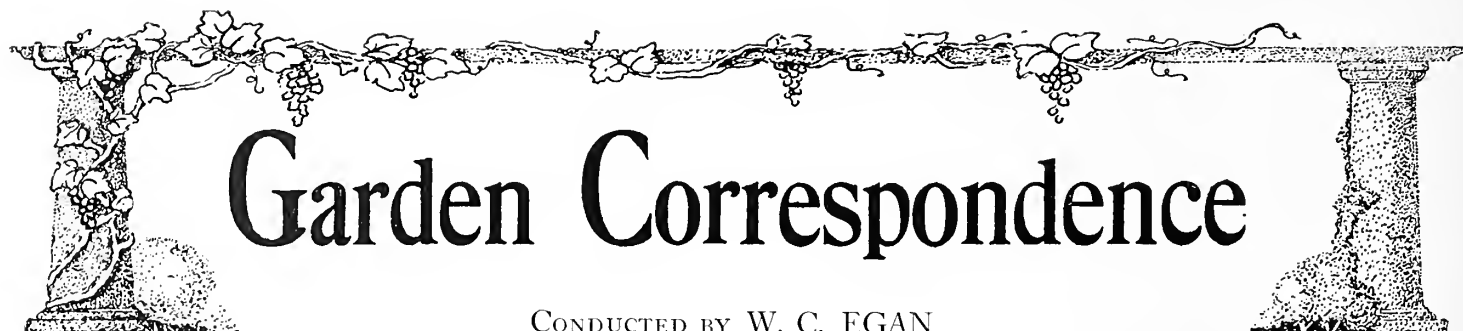
Answer:—The plans you send are attractive and should make a very livable house. While there are but few changes we would suggest, it would seem advisable to abandon the idea of fancy grilles over your doors and over the bay window in the dining-room. You will find the rooms more dignified and beautiful without these.

For your living-hall, as well as the den you would be wise to choose a mantel of brick or rough tile. If the latter is chosen the tile should be six inches square and show a rough surface with under-glaze. The woodwork in this latter I note is oak. If you would stain it in a dull shade of brown with a greenish tinge and select tile or brick, yellow brown or deep ecru, in color, tinting the ceiling between the beams the same shade, you would have an excellent color effect. I am sending you two cuts of mantels either of which I would suggest for use in this hall.

For the den the mantel with the cupboard topping it is advised. For the reception-room and parlor I send two or three designs showing simple Colonial mantels. With these dull tile of appropriate plain color should be used. In the two upper rooms which you say will be occupied by men, you might use the brick mantel. In all other bedrooms, however, I would suggest a simple Colonial design as this will be more in touch with the general planning of the rooms and the architectural detail of the woodwork. Ivory enamel is the best finish for the standing woodwork in these rooms. Stain could be used in the bedrooms where dark mantels are desired. The cuts I send you are from various manufacturers. The names and addresses will be found on each and you can communicate directly with them.

Where a room is of craftsman design or its architectural detail is suggestive of the mission, a simple

(Continued on page 18, Advertising Section.)



Garden Correspondence

CONDUCTED BY W. C. EGAN

NEW CREATIONS IN PLANT LIFE

IN "New Creations in Plant Life" by W. S. Harwood, second edition, devoted to the achievements in plant life of Mr. Luther Burbank, on page 79, occurs the following statement:

"Something of the remarkable character of the work which Mr. Burbank does is seen in his ability to take a single one of these new seed-capsules, divide it into four sections and by pollinating each section produce from one section an annual plant, from another a perennial, from the third quarter crimson poppies, and from the fourth, white ones." Is this possible?

W. C. M.

Mr. Burbank is undoubtedly the foremost worker in plant life of the century, and is entitled to the financial aid extended him by the trustees of the Carnegie Institution at Washington for his experimental work, and to the gold medal presented him by The San Francisco Academy of Science in 1903, "For Meritorious Work in Developing New Forms of Plant Life." Unfortunately for us of the North, the products of his skill and patience, so far, are in the main suitable only for cultivation under glass, or in a climate similar to that of the Pacific Coast. It is natural that where one has done as much in a creative line, as he has, that unthinking writers have drawn upon their imagination and given him supernatural powers quite beyond man's limitation. The statement that he can pollinate the *seed capsule* of a poppy, is a wild flight of fancy. The capsule is the case containing seed. Kellerman in his "Plant Analysis" states that "A capsule, or pod, is the general name for any dry pod which has spontaneous dehiscence." A seed is the perfected consequence of the active powers of a plant in the reproduction of its species, which took place during the life of the flower. It is a matured ovule, and its character, as to what it will produce if germinated, is fixed and unchangeable.

The active principle of life lies within the hardened case of the seed shell, which is further protected by the capsule, or outer casing.

To pollinate is to convey pollen from the anthers to the stigma, and that can only be done during the life of the flower when the anthers and stigma are in existence.

When they have performed their duty, they and

the flower petals die and drop off, and the seed capsules are formed, and their contents beyond any change in character.

Statements like the above detract from the actual great work Mr. Burbank is doing and his time is too valuable to attempt to correct them. Had Mr. Harwood said that Mr. Burbank could take these seed, sow them in four separate plots of ground, and by pollinization and selection, he could, in time, produce four distinct varieties, he would have come nearer the truth.

STAKING PERENNIAL PLANTS

I have never staked my perennial plants and often after heavy storms I find them sprawling on the ground. My interest in my garden is increasing and I want to improve its looks. Please give me some instructions as to what kind of stakes to get and any hints as to the proper methods of procedure. P.A.G.

Your desire is commendable. When one grows plants like perennials, that occupy the ground a whole year, requiring a certain amount of care for two thirds of that time, mainly for the effect of a blooming period of two to three weeks, and then allow them, at that time, to lie sprawling on the ground, he pursues a foolish course. Some say, "I haven't time to attend to all my plants." If so, grow a less number, but care properly for those you do grow. Plants, like our native asters, for instance, do not need staking in their habitat, because their growth is somewhat stunted in comparison to that when in the borders in richer soils. In the latter case their growth is taller and the flower heads larger and heavier and they need some artificial support to hold them up.

The best stakes to use, though comparatively expensive at the start, but less so in the end, are made of heavy telegraph wire, the shortest being thirty inches long ending at the top with a turned over loop, which not only forms an eye to run a string through but removes any danger of injury to a person bending over and coming in contact with a point. At a point eighteen inches from the bottom the wire stake is so manipulated as to form an eye or loop, being bent once over on itself—thus a finished thirty inch stake has two loops for string, one

(Continued on page 21, Advertising Section.)



EDITED BY JOHN GILMER SPEED

The purpose of this department is to give advice to those who have country or suburban places as to the purchase, keep and treatment of horses, cows, dogs, poultry, etc. Careful attention will be given each inquiry, the letter and answer being published in due time for the benefit of other readers. Where an early reply is desired if a self-addressed, stamped envelope is enclosed the answer will be sent. No charge is made for advice given.

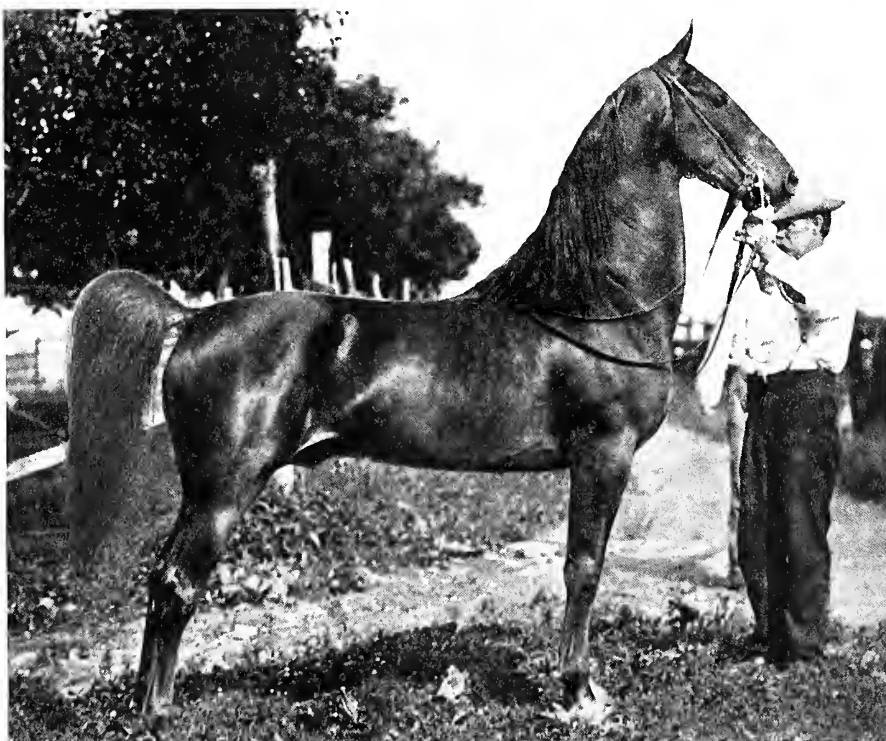
Influence of "Indian Chief" and "Harrison Chief" Blood in Improving Harness and Saddle Horses

THIS is a very long title but as I shall treat a very important subject quite briefly I trust I shall be pardoned; indeed I think the prolixity in the beginning will be compensated for by the conciseness of the conclusion. Among the horses not thoroughbreds, that is, racing horses, no horses in Kentucky have ever been more famous than "Indian Chief" and "Harrison Chief" and their progeny. They are the great show horses of the great show states and a strain of the blood of either of these pre-potent sires whether in a harness horse or

a saddle horse is esteemed by breeders of intelligence and experience as of the very highest value as it gives at once substance, finish, quality and a certain indescribable style which removes a horse possessing it into the very first class.

Several gentlemen, notable among them Mr. Jacob Perkins, of Cleveland, Ohio, Mr. J. Gano Johnson, of Mt. Sterling, Kentucky, are uniting the blood of these two great families in the hope of achieving something finer than seen before.

Both have achieved results that are most encouraging though Mr. Perkins is using a strain of the



Portrait by Geo. Ford Morris, New York

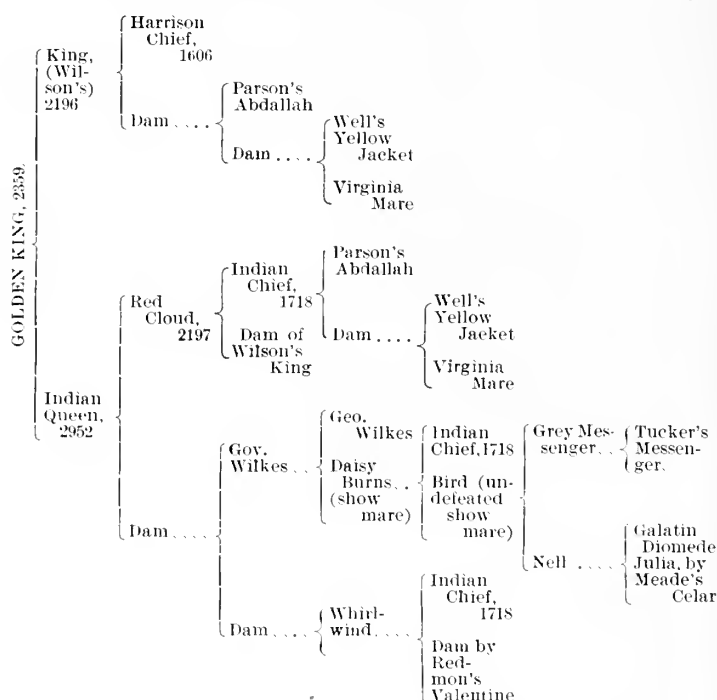
Stallion "Golden King," in whom the "Indian Chief" and "Harrison Chief" blood is united. Bred and owned by Mr. J. Gano Johnson, Mt. Sterling, Ky.

Denmark blood in the horses of his breeding. This Mr. Johnson is not doing because he fears the Denmarks have defective sight. This idea of Mr. Johnson's is news to me, and to pretty nearly all the other Kentuckians to whom I have spoken on the subject. While I do not believe the Denmark strain will add anything to the value of "Harrison Chief" and "Indian Chief" colts as harness horses I do believe most sincerely that it is of priceless value to the horses bred for the saddle. It gives lightness of gait without detracting from the substance; but the Denmark breeders have probably done harm to their type in the effort to get park hacks.

As a result of Mr. Johnson's breeding we present a picture of "Golden King," 15 hands 3 inches in height a sorrel stallion of beautiful shade, flaxen mane, star and snip and one white hind foot. Mr. Mat S. Cohen of Lexington, says of him: "Absolutely without a peer in conformation, action and breeding." And if Mr. Cohen does not know I should like to know who does.

The tabulation is not carried out far enough to show "Indian Chief's" breeding. He was a Morgan, being sired by Blood's "Black Hawk" a great grandson of "Justin Morgan" through "Sherman Morgan" and Vermont "Black Hawk." In the pedigree of "Indian Queen," "Golden King's" dam, it will be

noticed that there is a Hambletonian cross. I do not object to this instance as it comes through



"George Wilkes" whose dam in all likelihood was a "Clay" or a "Morgan." The above is "Golden King's" breeding.

Mrs. Gerken's Retirement

THE horse shows in the large Eastern cities will lose in Mrs. John Gerken's retirement from the game one of their chief attractions. Early in May Mrs. Gerken sold all of her show horses at auction and they brought prices that were not at all commensurate with their value and achievements on the tan-bark; indeed some of them may be said to have been given away. It is quite true that horses "keyed-up" to horse show form are not admirable for road use and are likely in ordinary work to lose much of the style which made them successful in the ring. Why Mrs. Gerken retires I do not know. It has been whispered that she has become infatuated with auto-

mobiling and has lost her interest in horses. I do not believe all of that statement. That she may like automobiling is quite possible; but that she should no longer care for horses seems preposterous. If this

preposterous suggestion be founded in fact then this is the saddest blow the horse has received from the bad smelling devil wagon.

Mrs. Gerken has long been acknowledged as the most accomplished whip and rider among American women;

indeed she is in a class by herself. In the show ring she has won more than one thousand ribbons. Among these have been included about everything worth having. My idea is that she is giving up the game because there are no more worlds to conquer.



Mrs. John Gerken's Famous Team "Newsboy" and "Shopgirl." Now the property of Mr. Richard P. McGrann, Lancaster, Pa.



Group of prize winning dachshunds exhibited at Youngstown, Ohio, by the Dalmore Kennels, Port Allegany, Pa.

The Dog of Comedy

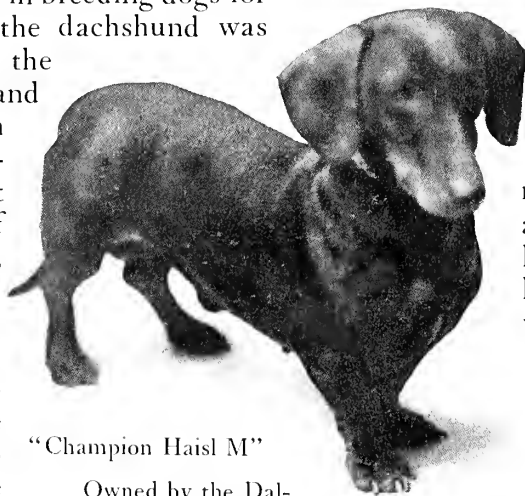
WHENEVER or pretty nearly whenever a German caricaturist wishes to be as funny as he can he puts an exaggerated dachshund in his drawing. This charming little dog is, it seems to me, exaggerated enough in his conformation without taking any further liberties with his very short legs and very long body. This type of dogs, by the way, is a particularly interesting achievement in breeding dogs for a special purpose. Of course the dachshund was created to be able to go under the ground in burrows after vermin and game. I have never seen him so used and I doubt if in America he is to any great extent trained to fulfil the purpose of his creation; that is not the case, however, in Germany. There he is put to practical service. Here he is used as a pet and companion and as he is intelligent and affectionate he is quite worth while; but he needs to be thoroughly broken, otherwise he is wilful and disobedient.

The remarkable group of dachshunds that we print was exhibited at the Youngstown, Ohio, show and the photograph was taken in the bench there. They are owned by the Dalmore Kennels, Port Allegany, Pa. In this group are "Champion Alarich von Weinerwold" (a champion both in Austria and America) and three of his get, all champions, "Fifi" from Cleveland, "Waldman" of Dalmore, and "Hinda," of Dalmore. Also in the group are two more famous

winners and champions—"Haisl M" and "Hardy M." The last two have won first wherever shown. So as to afford a good view of a fine specimen of dachshund standing we print a portrait of "Champion Haisl M."

I do not think this is a dog of great antiquity even in Germany and some writers go so far as to assert that the type is the perpetuation of a freak or a deformity. However this may be he is highly esteemed in Germany and Austria and is used to hunt rabbits as well as for burrowing. Burrowing is his real work, however, and he is rather a terrier than a hound. Misapprehension in England to the meaning of the German word *hund* had an influence on the breeding of the type in Great Britain, the breeders seeking for a hound head rather than terrier head and when a class was first made for the type at the English Bench Shows the dogs were catalogued as "German badger hounds."

The dachshunds were not brought to America until about 1870 and it cannot be said even now that they are very extensively bred by others than Germans who find in them something that reminds them forcibly of the beloved fatherland. "The German Bench Show Standard" says that in general appearance "the dogs should be dwarfed, short legged, elongated, but stiff of figure and muscular."



"Champion Haisl M"

Owned by the Dalmore Kennels, Port Allegany, Pa.

French Bulldogs

THE French bulldog is a comparatively new-comer in this country and his importation and breeding in America is no doubt greatly due to the effort to secure novelties for the popular bench shows that are held through the length and breadth of the land. But they are growing in popularity. They are miniature English bulldogs with bat ears and in disposition they have all the amiable fidelity and courageous loyalty that characterizes the English

bulldog himself. The pictures we are permitted to print are from the kennels of Mr. Arthur P. Bender of Rutherford, N. J. "Countess Posie" is a particularly fine specimen and has won prizes wherever shown and she has been on the bench at such places as Hackensack, Jersey City and New York. She weighs eighteen pounds and was sired by the miniature French bull "Honk's Son," an importation from England.



Prize Winning French Bulldog, "Countess Posie"

Owned and Bred by Arthur P. Bender, Rutherford, New Jersey



French Bulldog, "Golden Beauty"

Rabies in Dogs

BY GEORGE H. HART

Pathologist, Bureau of Animal Industry, U. S. Department of Agriculture

IN the category of infectious diseases rabies stands at the head of those about which the ideas of the general public are most at variance with the actual facts. It is commonly believed that a person bitten by a dog in perfect health is liable to become affected with hydrophobia should the dog develop rabies at any subsequent period, however long afterwards. Consequently believers in this theory are particularly anxious to have the dog killed at once before he has had an opportunity to go mad. Nothing could be more fallacious and at variance with our knowledge of all infectious diseases, and the killing of the dog should always be discouraged.

Until recently it was considered that the dog's saliva

became virulent only three days before the appearance of symptoms of rabies. According to some recent experiments by Nicolas it has been found that the saliva may become virulent six or even eight days before the symptoms develop. Therefore in case the animal remains healthy for ten days after it has bitten the person or animal, no danger need be apprehended from that bite even though the dog develop rabies within the next few weeks.

The curative value of the madstone is still devoutly believed in by a great many people in certain sections of the country. Within the last few years a madstone was forwarded to the Department of Agriculture the owner stating that it had prevented several

cases of rabies and he was anxious for it to be tried by the Bureau. Some of these madstones, properly called hair balls, are obtained from the stomachs of various wild and domestic animals. They are in some cases composed of matted hair which the animal has licked from its body and swallowed; but in the majority of cases they consist of masses of vegetable fiber, such as the awns of clover and beards of grain, which have gradually collected over a considerable period of time and are formed into a spherical shape by the contraction of the gastric walls. Gallstones, intestinal calculi, and in fact any porous stones may be used as madstones.

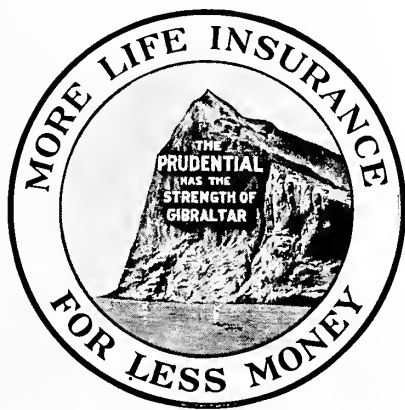
After a person has been bitten the madstone is applied to the wound, and it is believed that the longer it adheres the more sure it is of preventing the disease. Whether it will stick or not depends entirely on the amount of hemorrhage or discharge from the wound. Where this is profuse the blood infiltrates the meshes of the madstone, soon coagulates or dries, and tends to hold it in place, and it adheres for a considerable time under such circumstances. In these cases the virus is supposed to be removed and the treatment is heralded a success. On the other hand, where the wound is small and the discharge slight there is nothing to hold the stone in place and it immediately falls off. Certain of these madstones have been held in families for three or four generations and are guarded as carefully as any heirloom. Cases have been known where people have made long journeys and paid large sums of money to have a madstone applied. Its specific value against rabies is no greater than that of a piece of blotting paper applied in the same manner. The application of madstones gives the unenlightened public a false sense of security, and their use should be discouraged by all possible means.

It is commonly believed that mad dogs will not go near water, and in case such an animal is seen to ford a creek or lake it is taken as proof that he did not have rabies. This fear of water is a symptom usually marked in human cases, but is never present in the dog at any stage of the disease. Animals in the early stages when running about the country will cross bodies of water without the slightest fear. Even after the throat becomes completely paralyzed

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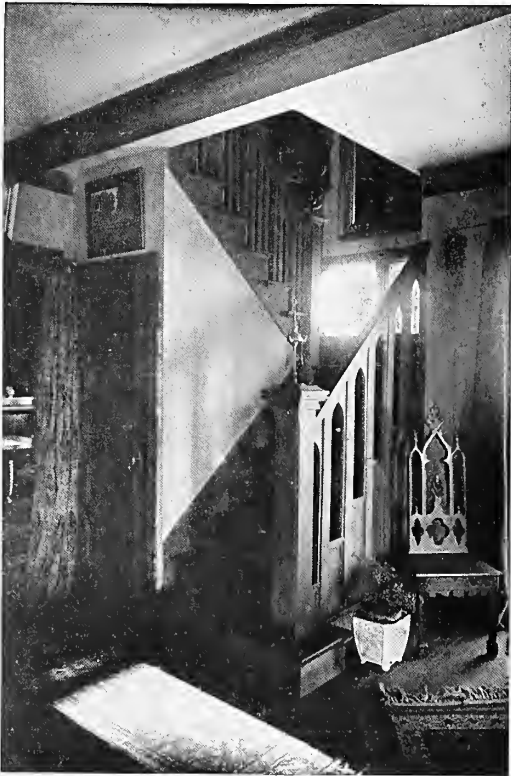
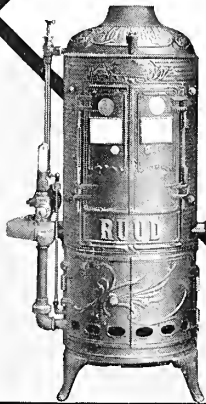
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the animal will often constantly attempt to drink water from a pail or bucket if placed within its reach, but, owing to the paralysis of the throat muscles, swallowing is impossible.

The idea is prevalent with many people that dogs are particularly liable to go mad during the so-called "dog days," which extend from the first of July to the middle of August. These days are called "dog days" because they cover the period of time when the dog star Sirius is above the horizon with the sun; they have no connection with the dog. On account of the clemency of the weather dogs probably travel about during this season more than in winter, and hence are slightly more liable to infection. Statistics, however, as well as our own experience about this section of the country, show that the disease is present throughout the year, and seasons have very little if any influence.

STABLE AND KENNEL CORRESPONDENCE

TRAINING GAITED SADDLE HORSES

Orofino, Idaho

CAN you give me the title of a good book on gaiting the saddle horse, i. e., teaching him to walk, single foot, fox trot, canter, etc.?

If there is no book published giving such instructions, can you not give us some instructions in your very interesting and instructive magazine?

JOHN W. GIVENS.

There is no good book on the subject, nor have I ever seen an article on the subject that was lucid and enlightening. It has been so long since I owned or rode a gaited saddle horse, that is a horse trained in the five gaits, that I do not feel competent to formulate the instruction myself. But I have been fortunate in securing the promise of Mr. Mat. S. Cohen of Lexington, Ky., that he will send me an article on the subject. I hope to have this article for an early number of HOUSE AND GARDEN.

KENNEL PLANS

Milwaukee, Wis.

I am a reader of your publication HOUSE AND GARDEN and the thought occurred to me that perhaps you were in a position to give me a little information regarding dog kennels.

What I desire are kennels for five

or six dogs, large and small, and if you have any cuts or sketches of such a kennel, I would appreciate it if you would forward same to me.

If you are not in position to give me any information regarding same, can you refer me to someone who is?

I thank you in advance for your prompt reply and enclose stamped return envelope for the purpose

L. J. MUELLER, JR.

In a general way I should say that any building constructed for kennel use should be quite simple and very easy to keep clean. None but toy dogs should be coddled and kept in a place artificially heated. The best simple single kennels I have used have been water-tight barrels, placed on a board flooring with the entrance through one head. In a forthcoming number we shall treat on this subject in detail.

STABLE PLANS

Faribault, Minn.

Can you tell me of any architects' publication giving plans of stables? I do not know to whom to write for this, and as you have a Stable and Kennel Department in your magazine, you may be able to give me the desired information.

E. WHIPPLE.

We printed plans of stables in the December, 1907, number of HOUSE AND GARDEN. There are several books on the subject but probably that of Byng Giraud, an English publication, would be most useful. "The Architectural Review" of Boston published a special edition devoted to "Stables and Farm Buildings" some time ago, but we fear it is out of print.

AUTOMOBILES

(Continued from page 24.)

will not be racked by long drives in the country, although it is unsuited for anything in the nature of touring. It is perfectly feasible for the mistress to drive ten or fifteen miles into the city in it, make a shopping excursion among the big stores and return home in an afternoon. It is an ideal car for taking the small children to and from school in stormy weather, and when open is as comfortable as a victoria for long evening

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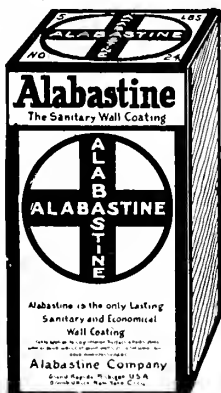
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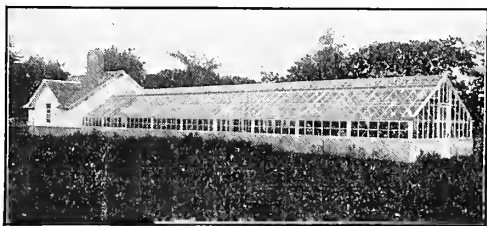
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SUGGESTIONS FOR THE MONTH

(Continued from page 30.)

THE GARDEN

best there. If the soil is not naturally damp the frequent use of the hose must be resorted to.

Ferns can be transplanted at any time of the year from their forest homes if care is taken to keep about the roots a good quantity of soil. They should be set in a shady place and well soaked with water. While the ground is thoroughly wet about them, apply mulch and that will aid in the retention of moisture. Well watered and mulched, they will not need cultivation and but little further attention. While out in the woods on picnics and jaunts the taking home and planting out of ferns proves a delightful undertaking—it always associates them with pleasant memories.

High winds are liable to break dahlias and golden glow, and as a protection they should be well staked. If the stem is broken or severely bent the plant is ruined.

All parts of the garden must be watched for insects which are liable to infest the plants.

Tobacco soap, which may be obtained from the druggist or nurseryman,

FIRST IN THE FIELD

in this case means

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Peerless Mortar Colors

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is a good insecticide for general use. It should be used early on outdoor plants preventing attacks of insects and insuring healthy growth. It can be used with equal advantage on plants during winter.

Bordeaux mixture, a standard preparation, is fine for plants affected with mildew and all fungous diseases.

Kerosene emulsion, made by using a half pound of hard soap to one gallon of boiling water and two gallons of kerosene, is used as a summer wash for scale, and is recommended for destroying all kinds of plant lice and aphids.

Cyclamen can be made to bloom for a long time if it is kept in a cool room and given a moderate amount of water. About this time the plant can be dried off and laid on its side in a shady place for two months. In the fall repot in a compost of one-third each soil, sand and manure.

The baby rambler rose comes nearest to being a perpetual bloomer of all plants. It should be kept in a sunny window in a temperature of about sixty to sixty-five degrees. In summer it may be placed outside. About its only foe is the red spider, which can be kept down by syringing.

Cosmos makes a lovely late bloomer, fine blooms often appearing even after frost. It is not too soon to plant a few seeds now. Naturally the plant is of slow growth but it will respond surprisingly to good fertilization and cultivation. It makes an excellent keeper as a cut flower.

Attention to the lawn cannot be too often urged as the oftener the grass is mowed, the better it will withstand dry weather. If it becomes necessary to apply water during the summer months, and it usually does, do it thoroughly. A little wetting or sprinkling with the good-for-nothing lawn sprinkler is worse than none.

Enough water should be applied so that the ground below the sod becomes thoroughly soaked, thus attracting the roots downward. Do not use the lawn mower when the grass is wet. If you have a thin, weedy spot in the lawn,

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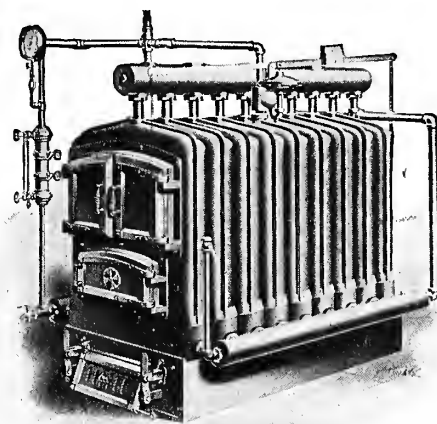
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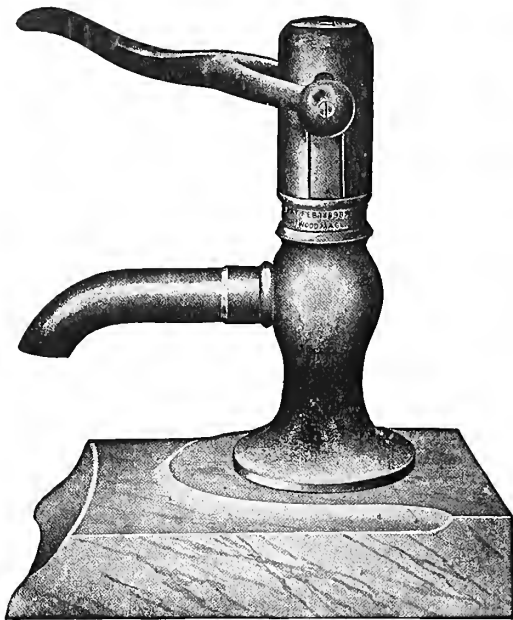
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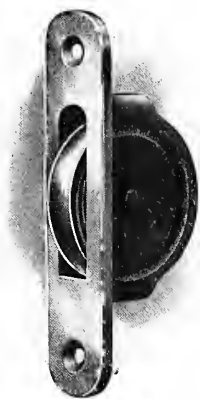
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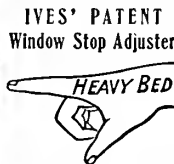
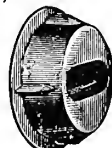
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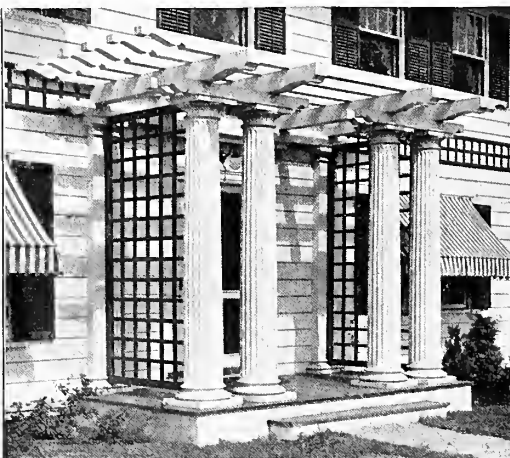
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Eastern Office, 1123 Broadway, New York City.
Send for catalogue P 19 of columns, or P 29 of sun-dials, pedestals, etc.

scratch it over with the rake and sow grass seed very thick. Thick grass will drive out the weeds.

THE EDITOR'S TALKS

(Continued from page 31.)

mantel shelf of wood, like the standing woodwork of the room often solves the problem acceptably. This may be set against the brick or tile facing. If brick is used about the fireplace, the rough purple red of clinker brick in certain rooms is attractive and appropriate; also the smoother, lighter colored bricks are sometimes effective. Tile also may be used most decoratively when the simple mantel shelf is employed.

There are firms who supply facing and hearth of tile in beautiful design and color and the shelf may be added when it is set in place. Brackets of brick or tile, or wrought iron brackets may be used to support it. Rough brick should never be used for the hearth owing to the difficulty in keeping it free from dust and cinders. A smooth tile or brick set in mortar of the same color well smoothed should be chosen, or a hearth of cement may be appropriately used with brick or tile. There are stains now on the market which may be used on cement to reproduce the color of the tile in the hearth.

The selection of floor coverings or rugs for the house of moderate cost is a question in which the householder, who is furnishing, is largely interested and it is a question which cannot be treated too seriously, as it is of supreme importance from a decorative view-point to choose for this purpose something which is suitable in every way. Where the color motif is established, either by wall covering, wood trim, tile, drapery or upholstered furniture, the selection of rugs or carpet must be made with these well in mind.

Where wall coverings, drapery or furniture covering show a figured surface, a plain floor covering or one which shows two or three tones of the same color, should be employed. Where the walls are plain or two toned in color, floor coverings and draperies may show figures in modified degree.

There are many domestic rugs made which are serviceable and also artistic in pattern and color. A domestic rug showing a Khiva design in shades of dull red, orange, blue and ivory, is

moderate in price and extremely durable as well as being decoratively adaptable to various rooms. The cost of a rug of this kind in size nine by twelve is \$50.00. A variety of designs and colors in rugs, are put out by the same manufacturers who are specializing on this particular weave.

The fabric of the rugs is made from wools especially selected and the purchaser is insured the utmost service from them. These rugs are now carried by most of the large dealers throughout the country and with the great variety of plain colors and designs in which they come, something suitable to rooms of almost any character may be found. Where a less expensive rug is desired either for the living-rooms or bedrooms of a house, the best make of body Brussels is a wise purchase, as these give good wear and may be procured in a wide selection of colors and designs.

While we have not entirely gotten away from the old floral patterns which twenty years ago were so prevalent, they fortunately are offered in a less and less degree each year, which shows clearly that the public is growing away from them and are turning to the more conventional and simpler designs. There are also a variety of rag rugs now on the market and these can be obtained in colors to suit any room, that is, they may be made to order if not in stock. Some of these rugs show a two-tone center and are made with borders showing conventional design. In sizes nine by twelve these cost \$27.50 and where simple Colonial furnishing is carried out in the bedrooms are very appropriate and attractive.

CORRESPONDENCE

DECORATION OF MILLINERY SHOWROOM

Kansas writes: I am just about opening a millinery shop in a thriving Western town. I want the showroom to be artistic and attractive and of light color. The room I wish to use is thirty-two feet long and sixteen feet wide. Can you suggest a good way to finish my woodwork, which must be painted as the wood is very common.

I should like to use a large screen at the rear of the room and have the book-keeper's desk placed behind it. Would it be possible to have a glass in the top of the screen so that he might see all who

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(A Suggestion)

Our Specialty is Cottage Furniture



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Can be obtained finished or unfinished to be stained to match interiors. A request will bring pictures of 200 distinctive patterns.

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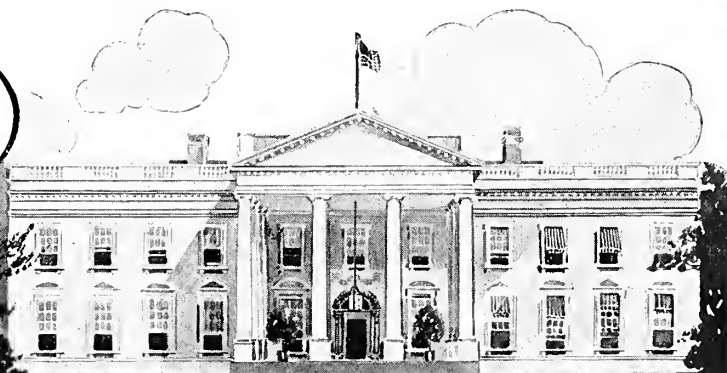
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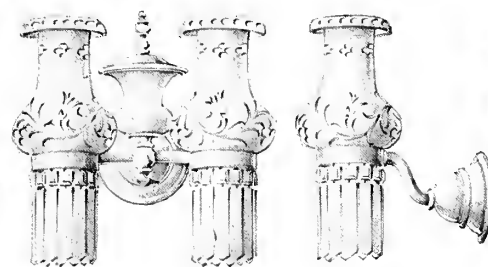
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VITREOUS CHINAWARE FOR THE HOME BATH-ROOM



PLATE 986-K

THE bath-room for your home should receive the most careful attention of any room in the house. Absolute sanitation is the aim of civilized people, and the sanitation of your home bath-room is your first consideration. Without sanitary fixtures this object cannot be reached, no matter how good the workmen may be who instal the bathtub, washstand or closet bowl and flush tank.

For reasons of cleanliness and durability solid white vitreous chinaware is firmly established as the nearest possible perfection in bath-room sanitary equipment. For many reasons vitreous china closets and closet flushing tanks, as above illustrated, demand your serious consideration. Being made of a solid white vitreous chinaware, they are impervious to the action of water or acids, having no seams there is no danger of warping, and the surface being a clear hard glaze baked into the body of the ware as an integral part, paint and varnish troubles are eliminated. No metal lining is needed, therefore the dangers of corrosion are not to be feared, and the cost of vitreous china fixtures does not exceed that of a closet with the usual metal-lined wooden tank.

Of the hardness of rock, simplicity of operation, ease of cleansing and beauty of design, vitreous china closets and closet flushing tanks are acknowledged the ideal fixtures for the home bath-room.

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come into the shop? Any ideas as to wall covering, arrangement of room, floor covering and standards on which to display the hats as well as treatment for two large French plate windows will be gratefully received.

Answer:—Treat the woodwork of your room with an enamel showing a good ivory tone. Divide your side wall into panels about four feet six in width setting full length mirrors in alternate spaces. The mirrors to be framed in flat molding like the woodwork. The intervening panels of the wall to be covered with pale green two-toned striped flock paper. Great care should be exercised in the selection of this to obtain exactly the proper shade. An apple green is advised and it should be rather pastel in effect. A curved shelf twenty-four inches deep could be set about two feet from the floor in front of each mirror with supporting legs curved and carved if desired, all of these to be finished like the woodwork. In front of each mirror place a delicate chair finished with the enamel and having a white cane seat and back.

The ceiling of the room should be ivory white and the wood or plaster cornice the same. Dropping over each mirror and at either side, electric lights should be placed, covered with pale, amber shades (this makes a particularly becoming light). A margin of two feet of hard wood should show on either side of the two-toned green Wilton carpet which should extend the length of the room. All fixtures should be of dull old brass and the carved wood standards which hold the hats on exhibition should be finished in gold.

Instead of a screen at the rear of the room, a lattice partition is advised, this to be finished with the ivory enamel and vines, ivy preferable, trained over it. This will not be an expensive decoration. Green wall covering is suggested as being a color which will harmonize with any other color effects shown in the room.

At your French plate windows hang thin crinkled silk curtains in a shade of green slightly deeper than the walls, allowing them to extend only to the sill. Finish with a three-inch hem and run by a casing at the top on a small brass rod. These curtains should slip easily on the rod and be well pushed back, outlining and framing the window.

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Answer:—Many people feel as you do in regard to buying old furniture and to-day it is quite possible to obtain accurate and well-built reproductions of most of the fine old pieces. We are glad to send you the names of certain makers whom we are sure will give you satisfaction and upon whose word as to the faithfulness of the reproductions you can absolutely depend.

STAINING UNDER WAX

Would you advise me to use a stain on my hard wood floors which I purpose waxing?

Answer:—It is quite impossible to give you specified advice in regard to this matter as there are several points which must be taken into consideration, namely, the character of wood, the use to which the room will be put, and its style of furnishing. Ordinarily on oak floors a light stain is desirable and this will darken with time. There is a firm making a specialty of wax finishes who can supply you with full information and to them I would advise you to write. I enclose their address.

GARDEN CORRESPONDENCE

(Continued from page 32.)

eighteen inches from the bottom, and one at the top. The other size is merely one foot longer, but has two loops along the wire and one at the top, the loops being one foot apart. These stakes should be inserted ten to twelve inches in the ground. While on this subject it might be well to call attention to the fact that when inserting a stake for any plant, but especially a tall heavy one, the stake may seem firm and secure, especially if the soil is hard and dry, but when heavy rains come, which are often accompanied by strong winds, the soil becomes soft and soggy and if the stakes have not been driven well down the swaying of the plant not only loosens the stake, but often pulls them up a few inches, destroying their efficiency.

If the soil is dry and hard when staking dahlias, asters, golden glow or any



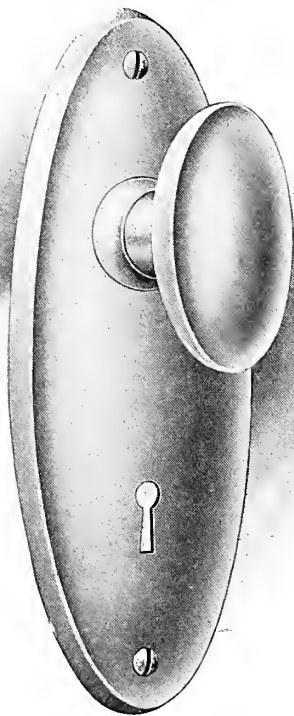
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Sole European Depot, Anglo-American Rubber Co., Ltd., 58 Holborn Viaduct, LONDON, E. C.

plant where heavy stakes are used, first make a hole with a crowbar, and then drive the stake with a mallet.

For dahlias of ordinary height use broom handles. These may be obtained from dealers in broom material, who also keep mop handles, a few of which come handy for very tall plants. These may be painted brown, green or gray and last some years. Bamboo canes come in ten to fifteen feet lengths and do not cost much. They may be cut into proper lengths, the lighter points being used for slender plants and work at the front of the border, and the thicker canes for heavy work. One can also buy what are called "pipe stem" canes, being the tips only, running four to six feet in length. These are splendid to use, being slender, but quite strong. One can buy wooden sticks, painted green, but often they are cross-grained and not durable. There are a few plants, broad and spreading in character like the peony, that are more readily staked by using a ring of heavy wire supported by three wire legs.

For peonies of some age take their circumference when at a summer's maturity, immediately under the top foliage and allow for future growth. Say the circumference is four feet. Cut telephone wire into lengths five and one-half feet long, looping one end to form an eye, and the other end to form a hook. Cut three legs for each loop about three feet long, bending an eye at one end large enough to slip the ring into. The first season the hoops are too wide for the plant. Draw them in closer allowing the ends of the ring to lap and tie in place. When the plants grow too large for the rings, place the rings in proper position and run a string from loop to hook to complete the circle. This is a splendid way to stake the peony, as the foliage entirely hides the support.

Under ordinary conditions this is all the support the peony requires, but when growth is strong and the situation an exposed one, the flower stems may lop over after heavy rains, so if one is very particular and desires to prevent it, the above described iron or cane stakes may be used, in addition to the ring, placing one to each flower stalk and removing after blooming.

In the general line of staking you can be an artist, not disturbing the natural habit of a plant, or a bungler, hugging it to a single stake as a mother

would embrace a prodigal son upon his return. Take a group of the hardy garden phlox. First place a slender stake at the four corners of each plant in the outer row standing each outward—run a string from stake to stake, thus encircling the plant and if the stool is a large one run the strings across through the plant. Draw one flower stalk out from under the string, or better still, leave it outside when running the string, and tie it to the outside of the stake to hide it. Then run strings from stakes already in, across the bed here and there, adding stakes where needed until each plant is supported. If well done, but little evidence of staking is seen and no storm will blow them down. Most all plants require three to four stakes each but one will do to hollyhocks, single stalked lilies, etc. Delphiniums if exposed should be staked when about three feet tall, and often again, with taller stakes. Canes may be cut long enough for certain plants that may grow a little taller afterwards, just below a joint. This leaves a hollow space in the center several inches deep, into which the slender points of a cane may be thrust, thus splicing and elongating a cane already in place. When the season is over tie the stakes in bundles according to lengths and place under cover, and they will do duty again.

TREATMENT FOR LILAC BUSHES

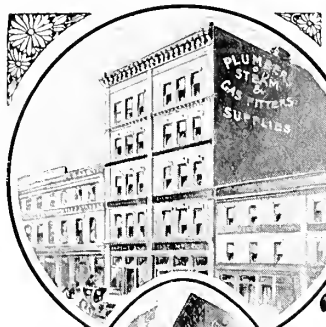
I am writing you to ask as to the best treatment for some lilac bushes that persistently refuse to bloom. They are twenty years old, and in all that time have not borne a dozen blooms. In my neighbor's yard not over a hundred feet away are two bushes literally loaded with bloom. My bushes have plenty of light and air and are as well situated as the others. I have tried cutting back but it does no good. I have been advised to prune the roots, but prefer to get advice ere doing so. Will manuring help? They are the old-fashioned variety.

I shall look for a reply in the columns of the HOUSE AND GARDEN.

B. H. I.

It is not an unusual thing for lilacs not to bloom until they are five or six years old especially the white, *Alba grandiflora* but when they have remained for twenty years without blooming freely, there

LOUISVILLE SHOW ROOMS

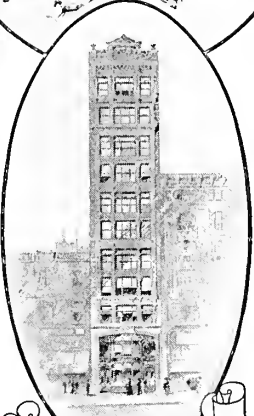


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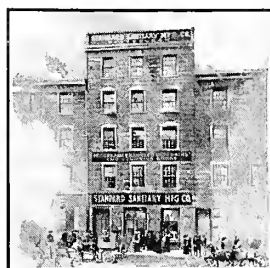
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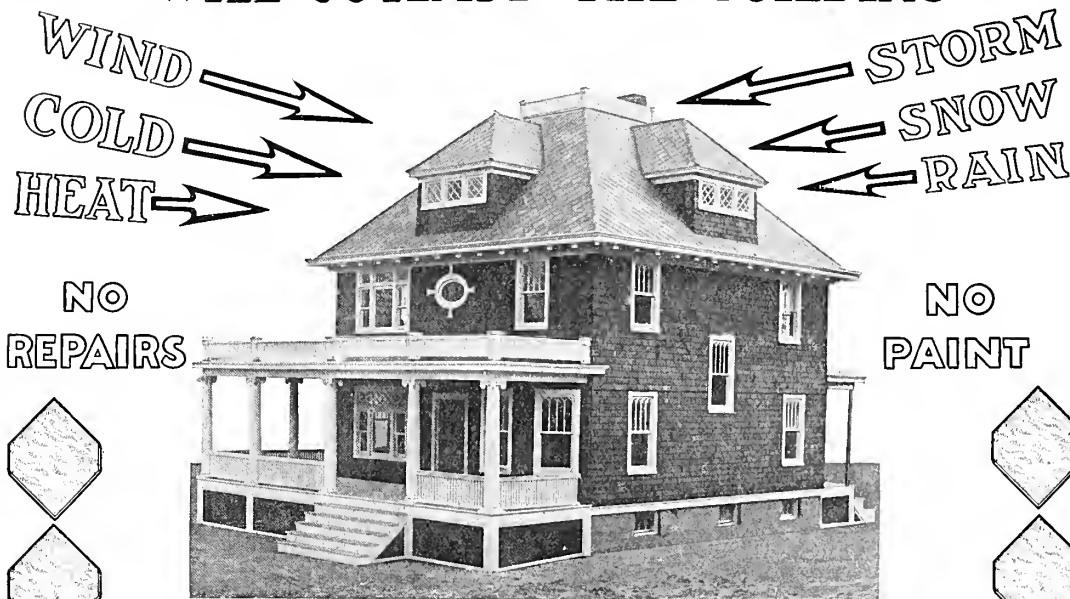
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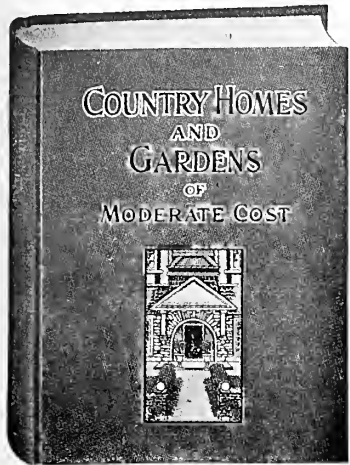
must be something radically wrong. Are you sure they did not bloom ten years or more back and since then become a mass of suckers that impoverish the soil? In the treatment of lilacs it is well to allow only enough suckers to grow that are needed to make a fair size plant and to allow the removal of the older main stems when they have become too straggly. Root pruning will often induce them to bloom. If your shrubs exhibit a mass of suckers, take them up next fall and tear or cut the roots to pieces and save young, healthy canes possessing good roots and replant them. If placed again in the same position, remove at least a wheelbarrow of soil from each hole and replace it with good soil. That from a cornfield, vegetable garden or even fresh loam from a pasture is best, and add some well rotted manure.

If not a mass of suckers, you can root-prune by digging a trench around the stems close enough to cut a fair quantity of roots. If you do take them up, why not replace them with some of the finer lilacs now sold quite cheaply. Among the good varieties of the common lilac are *Cerulea superba* (Ellwanger & Barry's)—Charles X—Louis Van Houtte among the darker ones and Marie Legraye a white. Then there is the Hungarian lilac, *Syringa Josikaea*, of tree-like growth and *S. villosa* from Japan that blooms two weeks after the ordinary lilacs are through.

Samuel H. French & Co., Philadelphia, have issued neat folders setting forth the lasting qualities of their white lead and other products, which will prove interesting to any house owner who is about to have a house painted, either interiorly or exteriorly. The company invite attention to their specialties, Paint Spirits and Safrin Durable Green. A request addressed to them will bring a copy of the folders which give full particulars and should prove of interest and value.

During July and August the *Magnolia tripetala* is at its best display. The conical seed pods are then ripe and are of a deep pink color. The beauty of the tree then is far greater than when it is in flower in May. In many ways it is the most ornamental of all magnolias.—*Florists' Exchange*.

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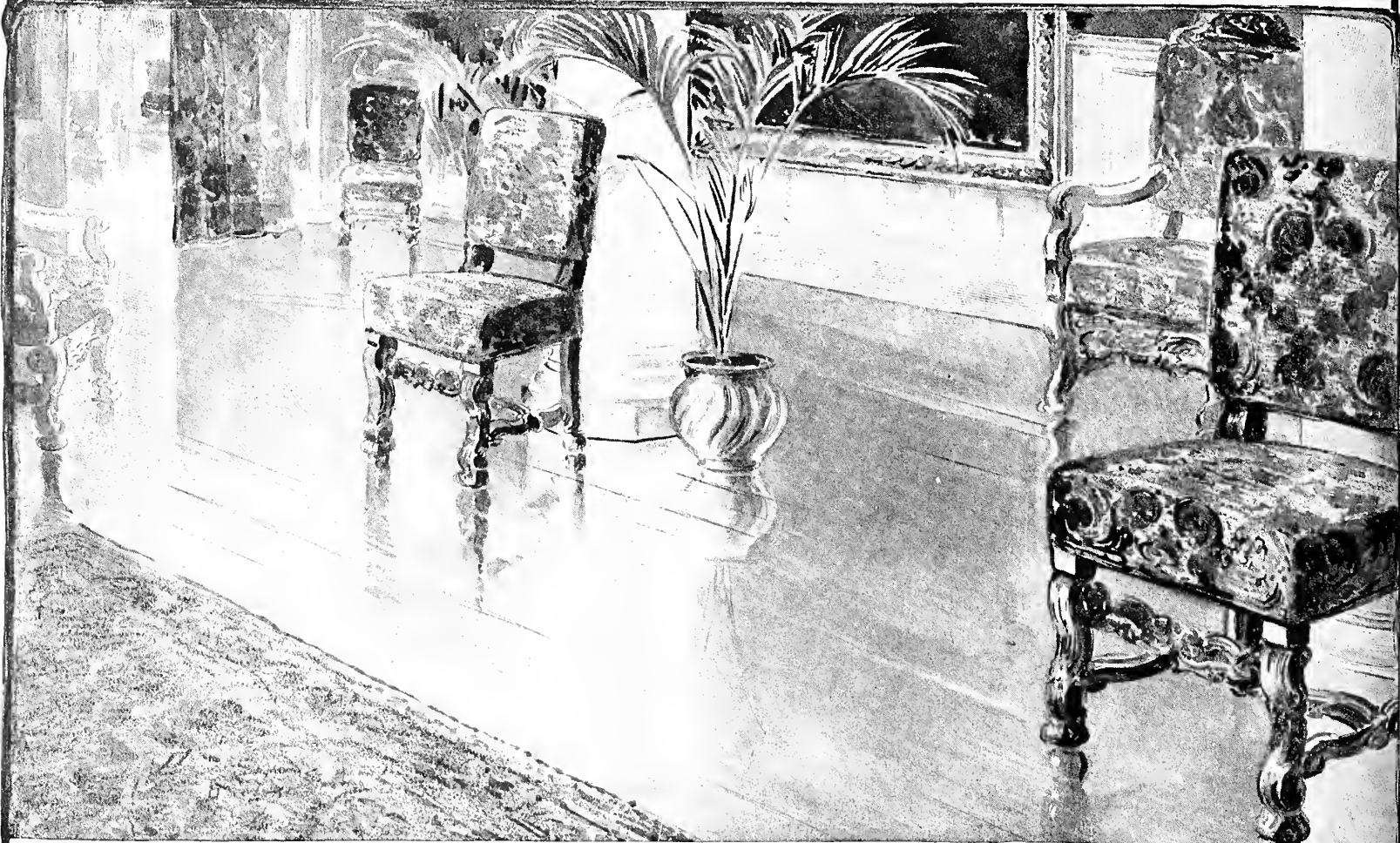
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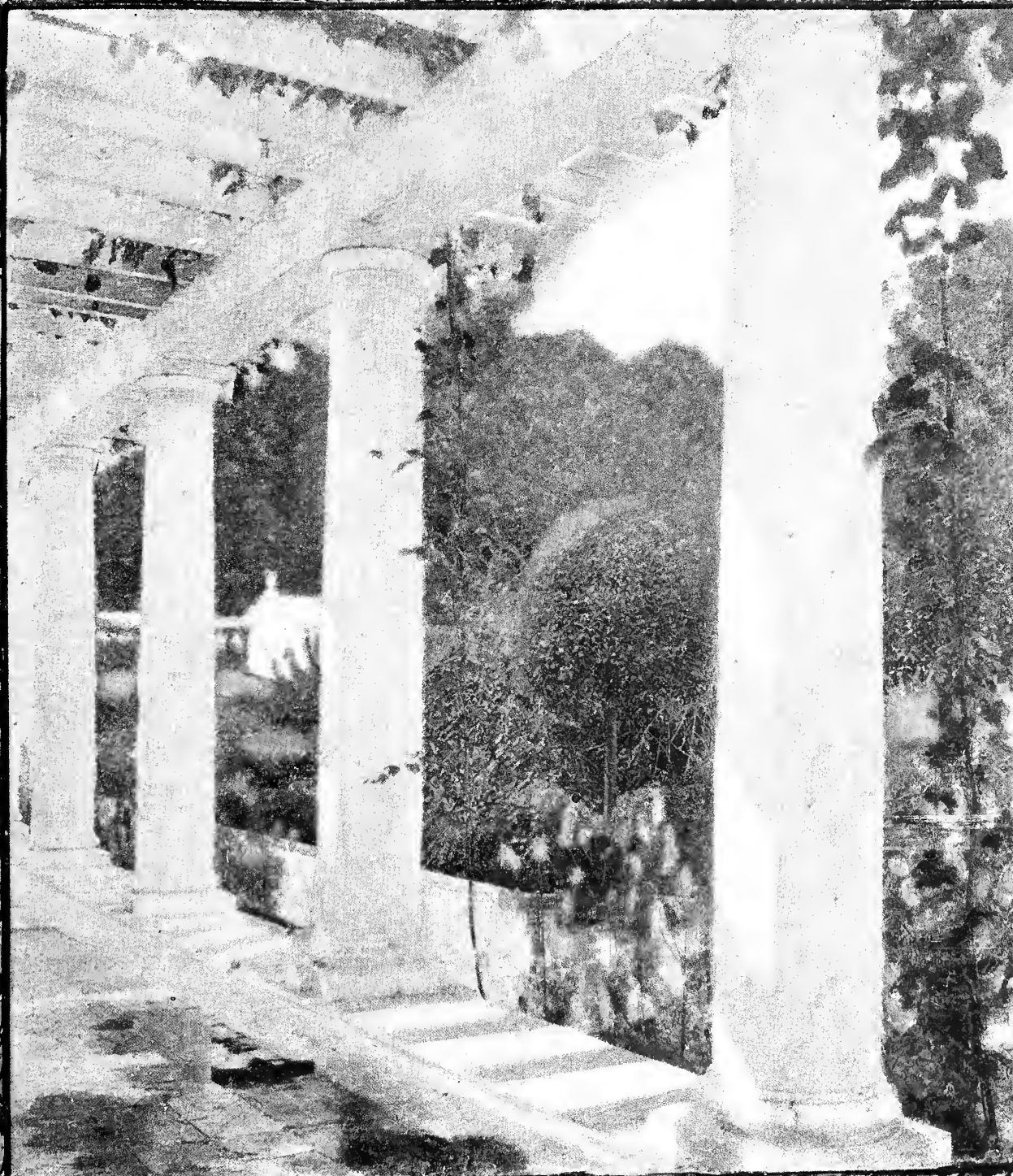
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Vol. XIV

AUGUST, 1908

No. 2

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Here it was that Mr. Dickens met Mr. Pickwick and the various characters he immortalized in "Pickwick Papers" and bounded at once into popular favor as a humorist and close student of character. The attractiveness of the old inn is still maintained at a high standard, and it is to-day a favorite stopping place for travelers and coaching parties. Nothing has been removed from the place to dim the memories of the past. The same old-fashioned chairs, benches, tables and furniture are there that were in use a century ago, and the decorations have never been altered. Ownership has remained with the same family for many generations, and it is said the present owner is a direct descendant of the man who originally opened it.—*Exchange.*

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side, inserting a bit of wood or gravel to keep the cut open, washing away the gum after the bleeding has stopped and then tying sphagnum moss in a good, thick layer firmly around this part of the wood, is all there is to the operation. Of course, it is understood that the moss must be kept moist either by frequent syringing or by pouring water on it from time to time. It will not be long before the white roots show through the ball of moss. Full time for the formation of abundant roots should be allowed before cutting away the rooted top from the wood below it. These tops are then potted, shaded for a few days and grown on as young thrifty stock.—*Florists' Exchange*.

A STORY ABOUT TURNER

THE recent discovery of Turner's first exhibited picture has caused the following comparatively new story to go the rounds: An art patron (there were some left in Turner's day) came into the studio when the painter was already famous. He indicated a picture and asked Turner what he wanted for it. The master named his price.

"What!" exclaimed the buyer, "all those golden sovereigns for so much paint!" "Oh," replied Turner, "it's paint you're buying? I thought it was pictures. Here," producing a half-used tube of color, "I'll let you have that cheap. Make your own terms." And turning his back upon the astonished "patron" he went on painting.—*Boston Transcript*.

PAINTING IRONWORK

CONSIDERING the immense quantity of steel work now erected the question of the best paint, and the best method of applying the same, is one of very great importance. In this country the choice usually lies between an iron oxide or a lead paint, both having a good record. Some links in the anchorage of the old Hammersmith suspension bridge were found in a perfect state of preservation when removed to the Forth Bridge, where they were employed for some of the temporary work. The pigment in this case was white lead, though ordinarily this has a bad reputation for this class of work. In America, so called asphaltum paints have also come largely into use and in a

(Continued on page 4.)

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Dogs

Here is a department every one is interested in, whether the owner of a handsome collie, English bull, or a dog of "low degree." Photos of various breeds and cross-strains from the continent and in America will be features of this kennel department.

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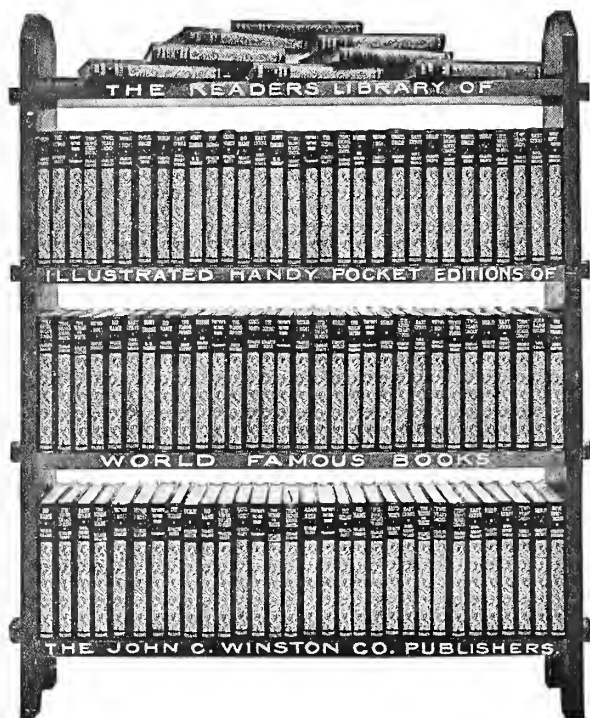
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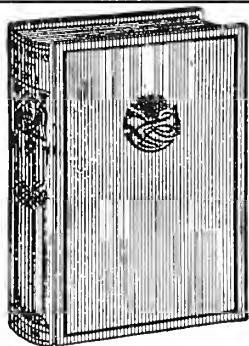
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Philadelphia, Pa.

recent communication to the American Society of Civil Engineers, Mr. E. Gerber gives the results of a careful investigation into the present state of a number of bridges which had been painted with one of the above three classes of paint. In all cases rust was found to a greater or less extent, occurring always in spots in the center of clean metal. Most of this, however, was thin, and was as bad in new structures as in old.

It was, however, found that the iron oxide paints adhered more firmly to the metal than the lead paints, only one case being found in which the latter adhered well and was tough. It is, however, suggested that much of this brittleness was due to adulteration of the oil by turpentine, benzine, or other petroleum products. There is more likelihood of such adulteration with lead paints than with iron, as they are more difficult to spread, and there is thus more temptation to dilute the oil. In some cases, bridges coated with iron oxide eleven or twelve years ago were still in good condition, without having been repainted.

Only two of the bridges examined had been painted with carbon or asphaltum paints, but the condition of things in these two cases was found to be not altogether satisfactory, as in neither case was the coating tough and adherent.

The metal had, however, been protected by them. Mr. Gerber considers that too little attention has, in the past, been paid to thoroughly cleaning the metal before the first coat of paint is applied. Most of the rust spots found had apparently been there from the outset, and had done no harm so long as not too far advanced. The best plan of securing clean surfaces, in Mr. Gerber's opinion, would be to coat the metal with linseed oil as it left the rolls. —*Engineering.*

LEIPSIC'S MOUNTAIN OF ASHES

THE city of Leipsic is situated in a plain, which is rather uninteresting on account of its monotony. In order to bring a little change into the landscape, the City Council has, for a long time past, ordered the deposit of ashes and refuse from the city at one certain point, which, in the course of time, has risen some one hundred and

twenty feet, or more, above the surrounding country. This ash-pile, which in the mouth of the people has received the euphonious name of "ash mountain," or after the name of the burgomaster, "Monte Georgi," is situated outside the city limits proper, in a suburb called Rosenthal, or "Valley of Roses," probably because onions and other vegetables are raised there in quantity by truck farmers. This ash-hill will now be covered with vegetation at the expense of Leipsic, the City Council having appropriated 10,000 marks for that purpose. They are so proud of the mountain, which they have built with ashes and patience, that they will erect on the top a tower, the view from which is even now being spoken of as the great coming attraction of Leipsic.—*Philadelphia Press*.

TRIUMPHS OF ANCIENT BUILDERS

THE building operations of the ancients were often conducted on a vast scale, and the methods they used to bring about their results are practically unknown in many instances. These operations were often on a scale that surpasses anything in modern times and are in many cases almost inconceivable.

The Great Pyramid is 543 feet high, 636 feet on the sides and the base covers eleven acres. It is built of 208 layers of stone. Many of the stones are more than thirty feet long, four feet broad and three feet thick.

From Thebes the French removed a red granite column ninety-five feet high and weighing 210 tons and carried it to Paris. Many of the ruins of Thebes are on a very great scale and built of exceedingly costly materials.

Babel, now called Birs Nimroud, built at Babylon by Belus, was used as an observatory and as a temple of the sun. It was composed of eight square towers, one over the other, in all 670 feet high, and the same dimensions on each side of the ground.

Eight aqueducts supplied the ancient city of Rome with water, delivering 40,000,000 cubic feet daily. The aqueduct of Claudius was forty-seven miles long and 100 feet high, so as to furnish the hills. That of Martia was forty-one miles long, of which thirty-seven miles were supported on 7,000 arches seventy feet high. These would never

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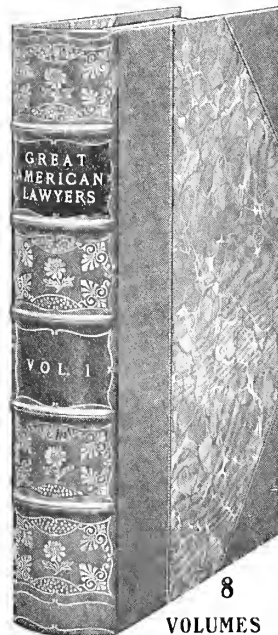
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have been built had the Romans known that water will always rise to the level of its surface.

The Temple of Diana, at Ephesus, was 425 feet long and 225 feet broad, while the roof was supported by 127 columns, each sixty feet high. It required 220 years to build the temple.—*New York Herald*.

HOW THE FOUNDER OF THE VENDOME COLUMN WAS RUINED

DURING the past century one of the most enormous monuments which were attempted in bronze was the celebrated Vendôme Column. The French Government entered into a contract with an iron-founder who had never been engaged with either the modeling or casting of bronze; the Government engaged to supply him with the cannon which had been taken from the Russians and Austrians during the campaign of 1805 in quantity sufficient to found the monument. Knowing nothing of the phenomena which the fusion of bronze offers, he discovered when he had completed two-thirds of the column that he had used up all his metal. Enough bronze had been served out to him to complete the monument, and he was responsible for the full amount. Ruin stared him in the face. In order to get out of his difficulty he melted up his scoria and mixed the metal with some cheap refuse which he bought, and so managed to finish the founding. These castings were discovered to be full of flaws, and the work was stopped, to the utter destruction of the founder. The moulding of the different parts of the bas-relief was so ill-executed that the chisellers employed to repair the defects removed no less than seventy tons of bronze, which became their perquisite in addition to £12,000 paid for their labor.—*Illustrated Carpenter and Builder*

CALIFORNIA EARTHQUAKES

A "CATALOGUE of Earthquakes on the Pacific Coast, 1769 to 1897," by Dr. E. S. Holden, forms No. 1,087 of "Smithsonian Miscellaneous Collections." In compiling this catalogue, Dr. Holden had in view the determination of the general facts as to distribution of earthquake shocks, as to topographic areas, as to time, intensity etc., and also the characteristics of partic-

(Continued on page 8.)



House & Garden for September

BIRMINGHAM AND Highbury

HOWEVER interesting and instructive the great factories of Birmingham may be, there is no disguising the fact that to the average visitor the most interesting feature of the city is the estate of the Hon. Joseph H. Chamberlain, a man who has endeared himself to the hearts of the people by his splendid services for their city as well as for Great Britain.

In strong contrast to the busy, practical aspect of Birmingham are the beautifully kept grounds, the extensive orchid and palm houses and the charming residence itself of this justly celebrated personage. Elizabeth Prescott Lawrence, who has but recently returned from England, contributes a short historical sketch of the city and punctuates the descriptions of Highbury with numerous photographs which fully illustrate its attractiveness and beauty.

A COLLECTION OF CARNIVOROUS PLANTS

S. Leonard Bastin writes of the tendency to-day to specialize in whatever line our hobbies lead us. That this may lead to gathering under one roof many specimens of queer and unusual plants he demonstrates by illustrating a collection of plants of the insectivorous species. Strange forms these, alluring traps for the unwary fly or insect that is led by curiosity to a minute examination of their marvelous mechanisms.

NEW YORK'S IMPROVED TENEMENTS—II

In the September number, Mr. John W. Russell will conclude his paper under the above caption. Having pointed out in a previous issue the grievous errors formerly committed in the planning of such buildings and having discussed the new laws which have been enacted to prevent recurrence of those errors and to generally improve the conditions existing in these congested places, he presents in this final talk results which have been accomplished and illustrates the article with photographs of some of the more notable buildings designed and built to illustrate the possibilities under the new laws regulating such buildings.

"HOP-TOADS"

Of all the insectivorous amphibians none are of greater value to the gardeners than the lowly hop-toad. Ella M. Beals says that the study she has made of them demonstrates that in each twenty-four hours they consume insects, worms, etc., in quantity equal to four times their stomach capacity. She says also that they have been cruelly maligned, that they are harmless, and possess much intelligence, and in their lowly way, much beauty.

FORCING BULBS

Now is the time to prepare for the flowers of bulbous plants that will be needed next Easter. The best varieties—those most suitable for forcing, and which give the most satisfactory results in house culture, as well as how to obtain these results are carefully explained by Eben E. Rexford. Our readers are familiar with Mr. Rexford's work and know that his suggestions and advice are practical, and if followed that they will be rewarded with unqualified success.

SOME COUNTRY CLUBS OF THE NORTHWEST

The Country Club, which has spread its influence over the length and breadth of the land, is an institution that has come to stay, and has been welcomed by all branches of the social world. Of several such clubs in the vicinity of St. Paul and Minneapolis Miss Mary Hodges gives brief descriptions and illustrates with photographs showing attractive housings and picturesque surroundings.

WARMING HOMES BY WATER—II

Mr. Ernest C. Moses concludes in the September issue his talks on the warming of homes by water. His conclusions point to the superiority of this method of domestic heating for the following reasons:

Simplicity of Operation; Economy, more heat being generated with less fuel; Cleanliness, freedom from gas, dirt or dust; Safety, fire or explosion practically impossible; Automatic Regulation of Boiler, maintaining uniform room temperature. Truly a convincing array of evidence.

WHERE TO GO FOR A TOUR

While every person owning an automobile or motor car probably has certain general ideas of where he will go on the next trip, still all will be glad of the suggestions offered by Harry Wilkin Perry on this subject. So many things enter into the consideration of the question that specific and definite plans must, of course, be formulated by each individual to suit the conditions by which he is controlled. What "the other fellow" has done, however, sometimes makes what we do a much more simple undertaking.

MANTELS

The importance of the Mantel or Chimney Piece in the decorative scheme of a room is interestingly discussed in a fully illustrated article by Alice S. Smith. Types of mantels appropriate to various styles of rooms in moderate priced houses are shown.

Free Advice on Decoration

THE unprecedented growth of the Correspondence Department of "House and Garden" has necessitated the opening of a new Department which will be devoted to the interest of those who are building, decorating or furnishing their homes. Beginning with the new year "House and Garden" offers its readers a House Finishing, Decorating, Furnishing and Purchasing Service which is complete in detail and thoroughly practical. Full color suggestions for the exterior of the house will be supplied with recommendations of proper materials to obtain the results. For the interior, the treatment of standing woodwork and floors, the selection of tiles, hardware and fixtures will be considered and specifically recommended, with the addresses of firms from whom these goods may be obtained. Samples of wall coverings and drapery materials will be sent and selections of rugs and furniture made. When desired, the goods will be purchased and shipped to the inquirer; the lowest retail prices are quoted on all materials.

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ular shocks. The result is a history of earthquakes on the Pacific Coast, the disturbances being arranged chronologically and briefly discussed in an introduction. As many of the earthquakes of California are very local phenomena, which depend upon local causes for their production, no very definite conclusions can be found with reference to them. An arrangement of the shocks according to seasons shows that for California, Oregon and Washington at large shocks occur with about equal frequency in the wet and in the dry seasons. The records indicate, however, that in San Francisco and San José shocks are more frequent in the rainy season than in the dry. Dr. Holden suggests that in any future study of California earthquakes, special regions ought to be selected for examination, with the object of determining the origin of the local shocks. The data he has obtained seem to indicate that the greater number of California earthquakes have been the result of faulting in underlying strata, rather than due to volcanic causes directly. With regard to damage to life and property caused by the earthquakes recorded, it is concluded that the earthquakes of a whole century in California have been less destructive than the tornadoes or floods of a single year in other parts of the States.—*Nature*, 1898.

DO TELEPHONE WIRES MITIGATE LIGHTNING STROKES?

IT has long been held from practical experience that the network of wires now found in many towns protects those places from the effects of lightning, and probably also prevents many thunderstorms from breaking over them. An official inquiry has been recently made in Germany as to the influence exerted by telephone wires on atmospheric electricity, with a view to set at rest the question whether danger from lightning stroke is increased or diminished by a close network of wires.

The inquiry has shown that the wires tend to weaken the violence and diminish the danger of lightning stroke. Returns obtained from three hundred and forty towns provided, and from five hundred and sixty not provided, with a telephone system, show that the danger varies in the proportion of 1 to 4.6 between the two cases.—*Invention*.



House & Garden

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THE B. F. JONES RESIDENCE, SEWICKLEY, PENNSYLVANIA

House and Garden

VOL. XIV

AUGUST, 1908

No. 2

A Summer Home at Sewickley, Pa.

By H. M. PHELPS

HANDSOME and imposing in its well-proportioned English lines but not assertive or ostentatious is the summer home of Mrs. Benjamin Franklin Jones, widow of the late founder and senior member of the great Jones & Laughlin Steel Company of Pittsburgh, Pennsylvania. This excellent example of English domestic architecture adorns one of the highest points of Sewickley Heights, the seat of the Tuxedo Colony of the steel metropolis, sixteen miles from the business center of the city, on the Pittsburgh, Fort Wayne & Chicago Railroad. Sewickley borough, lying just below this colony of magnificent country estates, is one of the most fashionable, high-class suburbs of Pittsburgh, and this

is saying much, for no other large city in the United States has a greater number of really fine and beautiful residences, although it is true that single homes in New York City cost eight or ten times as much as any to be found in Pittsburgh.

The house stands in the midst of spacious grounds covering almost fifty acres, the site being most happily chosen as it is of a commanding nature and affords a superb panoramic view of the rolling, green hills of the Heights for miles around. While its situation is high it is at the same time amply screened from the public road by a fine, old hemlock hedge and the grounds thus have that air of privacy which is the chief charm of the English country place. The



THE HALL

House and Garden



THE VERANDA AND TERRACE

greatest care has been exercised in the laying out of the grounds and in the disposition of the gardens in connection with the house, so that, while the entire place is but a few years old, it yet possesses the quality of the well-established estate which has grown into harmony with age.

The key-note of the house is comfort—and of the most solid form. It was designed for such. Its owner instinctively disliked anything savoring of ostentation or the flaunting of wealth although he was one of the richest men in Western Pennsylvania, a district famous for multi-millionaires. At the same time he was a man of rare good taste and knew how to appreciate the artistic and the elegant. Both of these he desired when he bought the costly site for his Sewickley Heights mansion, and it is not too much to say that he got them. In the design of the house the architects, Messrs Rutan & Russell of Pittsburgh, achieved a distinct triumph along the lines of even and graceful proportion. There is nothing jarring in the picture presented by the stately exterior, the splendid porticoes, with their graceful, white columns and artistic top-rail contrasting effectively with the rich red brick of the first story and the dark, stained, half-timber work of the second.

Color harmony, that almost indispensable requisite of a successful, pleasing country house, is to be found

here, the colors being subdued enough to take away any semblance of loudness or garishness, while at the same time there is dignity and strength. And the picture in colors formed by the house harmonizes beautifully with the frame of the picture, the smooth, green sward, the dark emerald of the shrubbery and the white of the macadam roadways and paths. Not the least pleasing of the features of this picture is the finely designed roof, which fits into the balance of the architectural scheme perfectly.

In the design of the interior comfort and convenience are the dominant notes. The house is in the form of an L with a large center hall in the front, flanked by the library and the dining-room, and in the rear of these are the living-room and the billiard-room, with the broad, handsome staircase between. The L is made up of the service portion of the house, the kitchen, two pantries, servants' dining-room and cold-room, equipped with facilities for icing and keeping foods fresh.

This comfort and convenience is allied with elegance and solidity as witness the roomy, spacious hall with its splendid, beamed ceiling and paneled wainscoting, reminding one of those magnificent country homes of the British aristocracy. The finish of the hall is entirely of wood, rich, deep-grained oak, and with the stately fireplace gives the room the character

A Summer Home at Sewickley, Pa.



THE DINING-ROOM

of the best class of old English houses. Here, as elsewhere, hardwood floors is the universal rule. Besides the main entrance from the front, access to the hall is had through a side hallway leading from the porte-cochère and between the library and the billiard-room. All the furniture in the hall is of such design as to harmonize with the English architecture. Over the fireplace is a fine oil painting of the late B. F. Jones, Sr.

One of the striking and imposing features of the hall is the staircase which occupies the rear and is lighted from the landing.

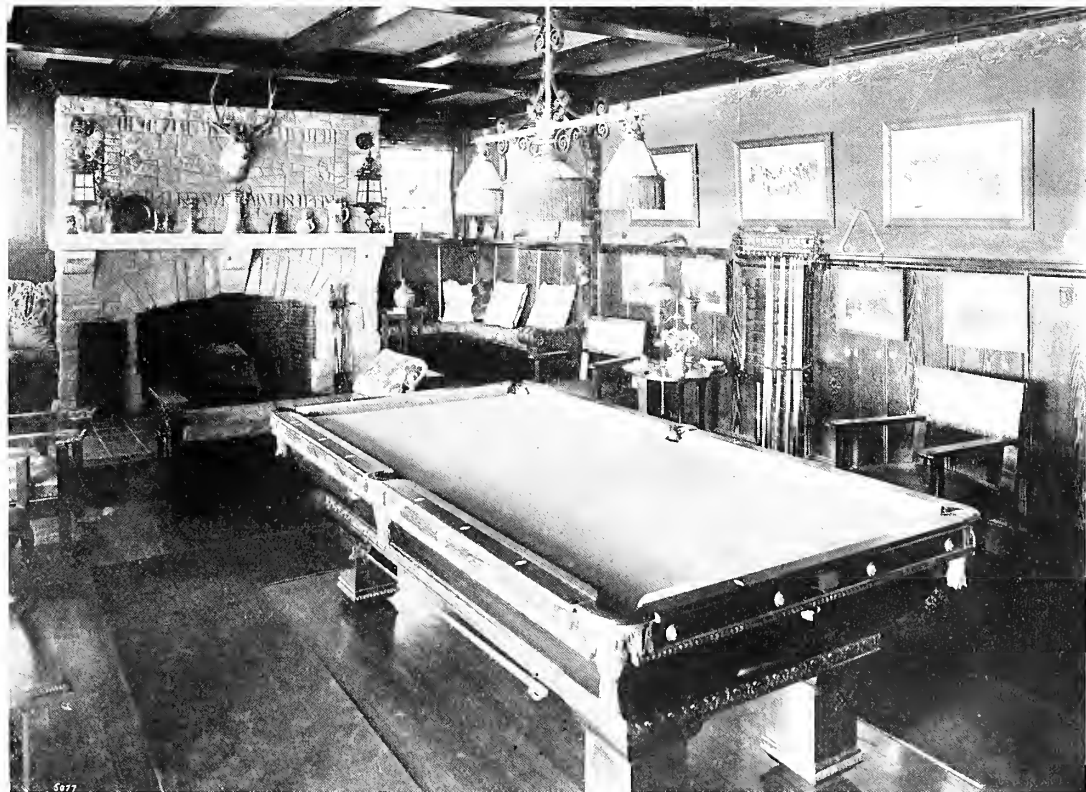
The library, one of the most beautiful rooms in the house, is finished simply and quietly in rich, Italian walnut, and with its decorations toning in character with the quality of the woodwork, possesses the atmosphere which a library, in the real

sense of the word, should have. And it may be stated that it is well stocked with choice editions of the world's classics.

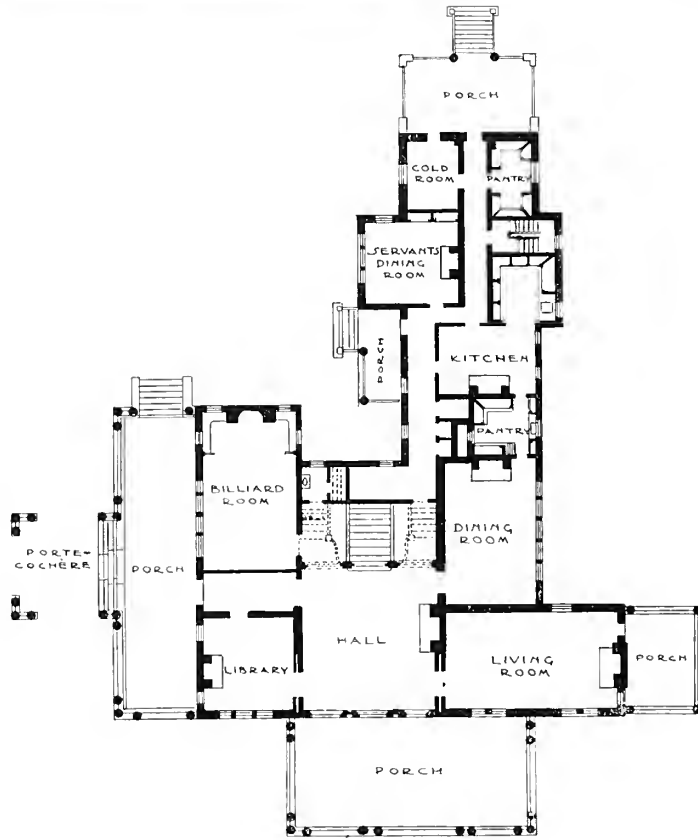
Of an entirely different character, as far as woodwork is concerned, is the living-room, of generous size, located, like the library, in the front of the house and on the other side of the hall from which it opens. This room is finished in the simplest possible manner with white woodwork and furnished so as to be desirable and attractive for summer use. At one end of it is a spacious sun porch, enclosed entirely with folding metal sash,

which can be opened altogether or closed at will. The view of the Sewickley Hills from this sun porch is one of the most beautiful and interesting on the whole estate.

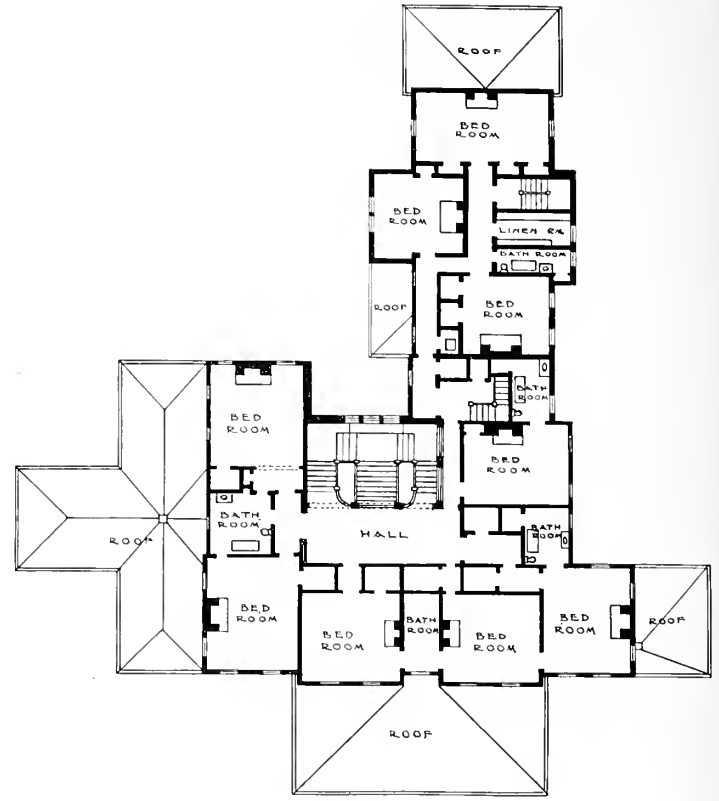
Back of the living-room is the dining-room



THE BILLIARD-ROOM



First Floor Plan



Second Floor Plan

finished in Colonial white and mahogany, a most attractive apartment with an abundance of daylight. One of its charming features is the lovely view to be had of the big flower garden at the base of the five windows in the outside wall of the room. The entrance to the dining-room is through the center hall. In the rear of the latter is a long, narrower hall leading to the service portion of the house and terminating at a porch in the rear of the house. The place, by the way, is well supplied with porches, there being the magnificent ones on the front and on the side where the library and billiard-room are located and a fourth in the rear near the kitchen.

The billiard-room, like the hall, has a fine, beamed ceiling and wainscoting, all in oak, and contains a handsome and quaint stone fireplace with seats at the side and a big stag's head surmounting the mantel. Along the sides of the room are artistic cue racks and other provisions for taking care of the paraphernalia of the popular game to which the place is dedicated.

On the second floor of the house are nine bedrooms, all generous in size and well lighted, and five bathrooms. The finish is Colonial white. Like the rest of the house the design and furnishing of the bedrooms is simple and there is a soothing and restful atmosphere imparted to them.

The surroundings of the house have been intelligently laid out and the planting and placing of shrubbery, flower beds and other scenic accessories called for more than ordinary skill. At the main entrance leading off from the Watson Road, an excellent

macadam driveway from Sewickley to the Heights, is an imposing and massive gateway of brick and terracotta with handsome, wrought iron gate, designed by Rutan & Russell. Conspicuous in the horticultural scheme is the aquatic garden, a beautiful pond full of rare and costly plants, while towering beside it is the artistic water-tower, designed to conform with the lines of the house. In the basement of the water-tower is a power plant for supplying power to the estate. In years to come the place will possess a pine forest, hundreds of pines now being set out.

There is quite a colony of outbuildings, including a large, handsome stable and coach house, finished in Georgia yellow pine; a poultry house of the most modern design, with commodious "runs" for the finely-bred stock; a hostler's dwelling; costly green-houses and conservatories, full to overflowing with all kinds of floral beauties and rare plants, and last, but not least, a complete farm barn of large dimensions. The conservatories are unusually up to date. There is also a market garden attached to the place. All the buildings are designed to harmonize with the English architecture of the house and form fitting parts of one comprehensive picture of aristocratic country life.

In the stables are quartered a number of blooded horses, hackneys, coach steeds and riding equines that have won coveted blue ribbons and medals in the New York, Philadelphia and Pittsburgh horse shows. The carriage house contains some of the swellest rigs to be seen in Greater Pittsburgh. There are also some fine dogs on the estate.

How To Frame Pictures

The Proper Thing for Etchings, Prints, Water Colors & Oils.

BY M. B. GEORGE

WHAT sort of frame should I select for this picture? is a question commonly asked. The picture may be an etching, print, water-color, photograph, or study in oil. It has been the experience of the writer that there are a large number of people who, fully competent to go to the shops or stores and select various articles for furnishing their homes—and make appropriate selections too—when it comes to the matter of frames, confess themselves to be entirely at sea.

In many homes of moderate circumstances, pictures have been stored away in closets, fine photographs or prints have been allowed to curl up or become otherwise damaged, because, as a lady remarked the other day, "Frames cost too much! If I take this to so and so, I pay for the 'know how,' if I go to a cheap place, it won't be done properly—they don't know any more about it than I do." And such a statement is entirely logical. Where the cost of an article must be carefully considered, it certainly is no economy to pay two or three times the actual value for the "know how."

But why should there not be just as simple and as comprehensive rules for choosing appropriate frames as in the choice of a chair, a bit of drapery, or a rug?

In the first place, let us emphasize the fact that a frame is merely a border to enclose the picture and to separate it from other objects in the room or gallery. Its object is entirely to concentrate the vision on what is within the four connecting walls. A bit of landscape seen through a half opened window, appears brighter, more intensified in color, because,

confined within the boundaries of the window-frame, the eye goes immediately to the glow of light. This is due to the law of contrast—of dark against light.

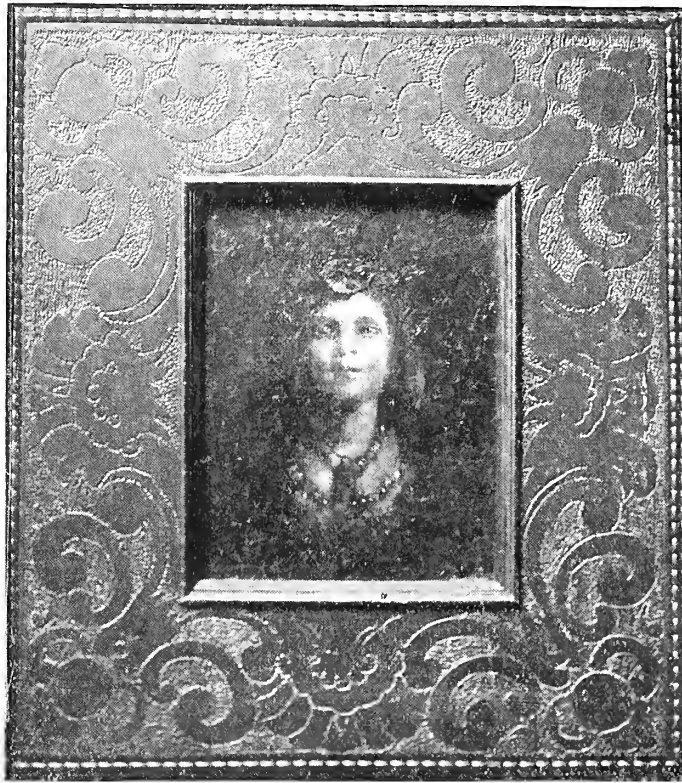
What the window itself is like or how constructed, is not at first evident, neither should it be in a picture. The frame must always be secondary to the picture.

Here it might also be well to add that for the best "showing off" or setting of the picture, the matter does not end with the frame. If this is to be secondary,

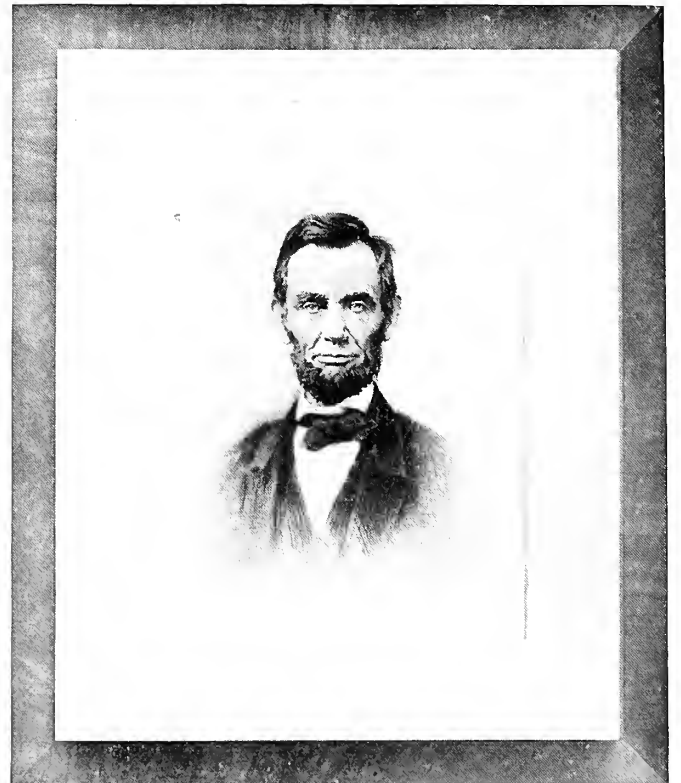
so must be the pattern of the wall-paper or drapery behind the frame. Many a beautiful and valuable object is hidden under a bushel, because the eye is not given a chance to see it, the vision is confused by a glaring scroll or a hodge-podge of other objects. The Japanese in their homes never expose at one time but a single *objet d'art* to attract and please the eye. The beauty of the cloisonné vase, carved bit of ivory or jade, is set off by



AN ORIENTAL STREET BY ADDISON T. MILLAR
The elaborate pattern of the gold frame is offset by the severe lines of the picture



ORIENTAL HEAD BY ADDISON T. MILLAR
Flat frame with carved surface finished in dull bronze



AN ETCHING OF ABRAHAM LINCOLN
Framed in a flat moulding of dark Circassian walnut

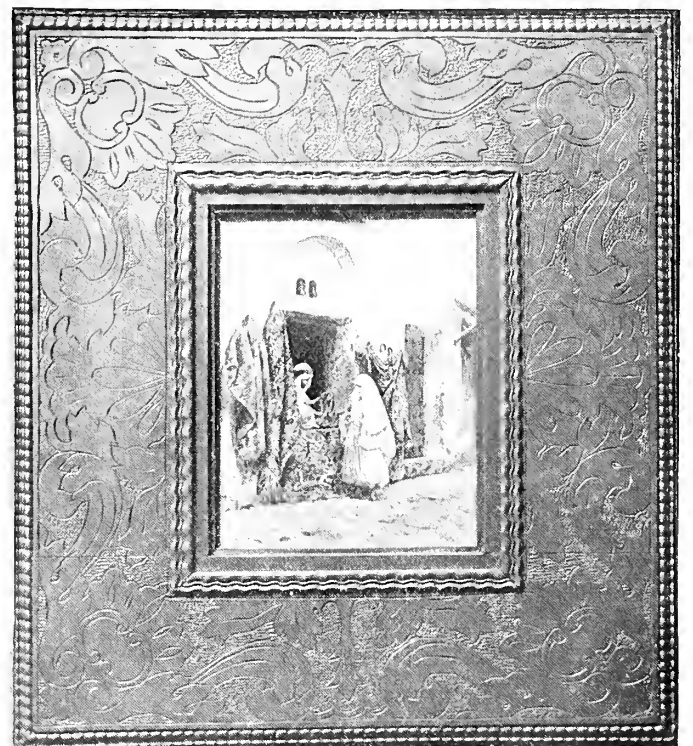
unobtrusive pedestal and is relieved by the simplest, most severe background.

A well-to-do business man whose bachelor quarters

were crowded with scores of pictures, recently made this remark, "There isn't an oil, water-color, or engraving here that I didn't pay a good price for, but why is it that they do not show off to better

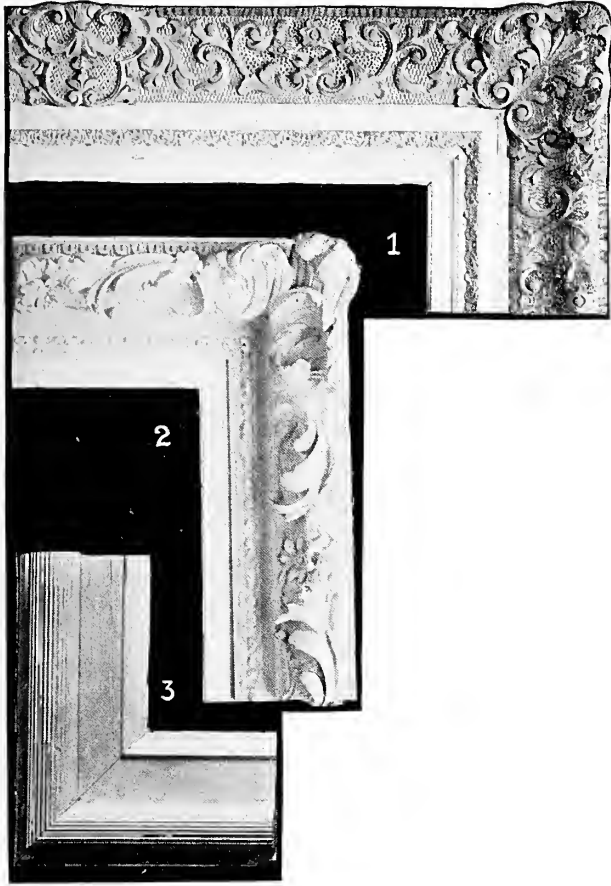


A PORTRAIT BY WILLIAM E. PLIMPTON
Framed in a "Whistler Pattern"



PICTURE BY ADDISON T. MILLAR
Dull bronze frame of his own pattern

How to Frame Pictures



1. Beautiful Modern Pattern for toned frame
2. Distinctive Carton-Pierre frame for burnished finish
3. Whistler Pattern. Severe type for bronze or black



PAINTING BY SEIGNAC

The frame, while ornate, is entirely secondary to the picture. Courtesy of the Schultheis Galleries

advantage and give me the same satisfaction as when I purchased them?" The answer seemed simple enough. There existed such an assortment of ill-chosen frames and such chaos of arrangement, that the eye became distracted, it could not rest for an instant on any one spot.

Simplicity is the first essential in all decoration. In the case stated, the water-colors and prints, naturally lighter in key than the oils, should be placed by themselves on the walls of the apartment best lighted from the windows or from artificial means. The oils, arranged about two or three of the strongest canvases (which could bear more or less massive frames) would require but narrow, inexpensive flat moulding.

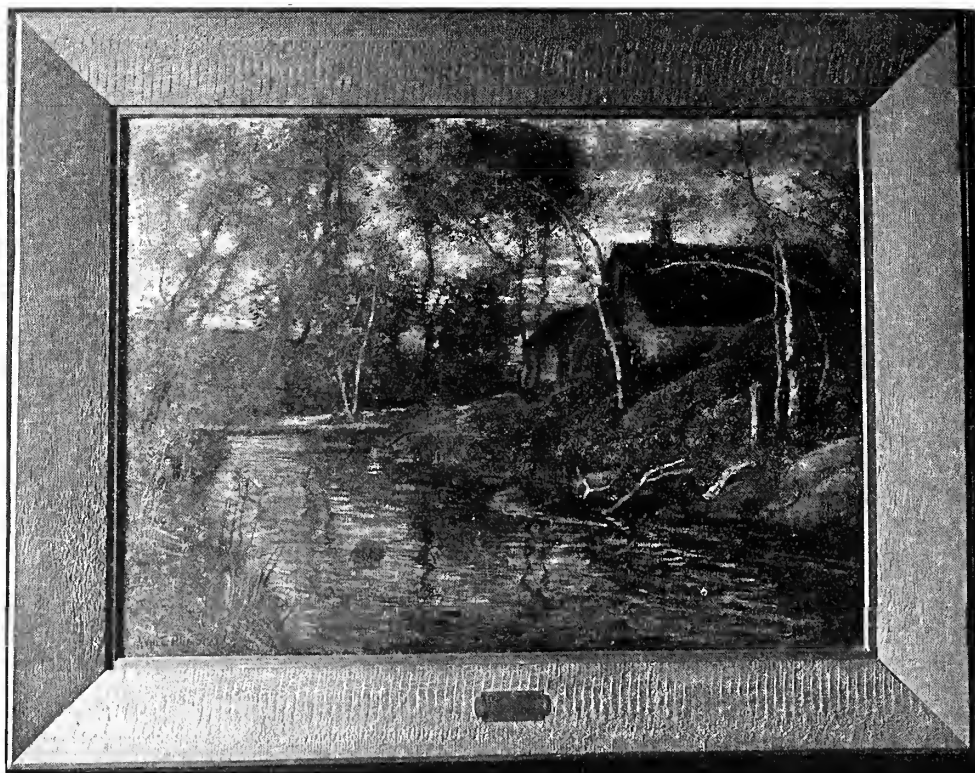
Large pictures hung in a small room give a cramped feeling, a sense of oppression. The carrying out of a scheme often resorted to by students, that is by crowding the walls with every sort of photograph, trophy or colored print, produces the same result.

Some one has said that it is a good rule to hang pictures so that the center will be on a level with the eye. This depends, however, on the furnishings of the room. When the furniture is of irregular size, that is, for example, a high bookcase

on one side, a low table on another, a desk of medium height on still another, pictures need to be placed above and away from the several pieces to leave a more or less uniform margin about them.

A frame may be a beautiful piece of carving in itself, but to the vision it must be subordinate to what is inside. An oil painting, rich in color or bold and vigorous in treatment, demands a frame of bold pattern. Burnished gold gives the richest result, but for an inexpensive substitute, a deep frame of black with a narrow line of gold on the inner edge can be used to advantage. Sometimes the delicacy or texture of a painted object may be intensified by violent contrast. Professor Lazar, a well-known instructor in Paris, once made this remark to his young women students: "For your flower pieces, use a frame with an ugly ornament." A picture having a complicated foreground, such as shrubbery, grass or flowers, requires a frame with an inner flat surface. A sunset would never look well in a bright gold frame. It would "glow" to best advantage in a dull setting. In the landscape by William E. Plimpton, you will note that the frame is of the severest pattern, having a deep flat bevel to carry the eye into the canvas as through an open window. The original is finished in a dull bronze.

Many of our leading American artists to-day strongly object to bright frames. Gold leaf is used in the finish, but the surface is afterwards glazed over with oil or varnish mixed with pigment, and the indentures or crevices in the pattern are allowed to fill up more or less, so that an old or very subdued tone may be obtained. There may be a partial excuse for an ostentatious frame in the case of a very small but valuable picture, which can then be compared to a rare jewel in a costly setting. In the "Oriental Street," by Addison T. Millar, (reproduced here,) the numerous severe architectural lines of the picture require a frame of rich elaborate pattern. This has produced a harmony by contrast. Of the numerous painters who design their own frames, there is a certain member of the Boston fraternity who is perhaps better known at present for these designs, than for his canvases. The frames are of wood carved by hand, and then gilded over an under surface of red in imitation of old Italian and other antique specimens. The leaf is rubbed through in places to allow the red to show, thus giving a rich antique tone. This same method of gilding was introduced in New York years ago by a certain gilder who had



A LANDSCAPE BY WILLIAM E. PLIMPTON
Deep frame of roughly sawed boards toned a dull bronze

been associated with the famous Lembach firm of Munich.

James McNeil Whistler, who obtained much of his knowledge of "picture making" from the Japanese, also followed their example in the choice of unobtrusive, almost severe ornamentation. The "Whistler Patterns," which for simplicity of line and ornament have rarely been excelled, were not, until quite recently, obtainable in this country. To-day, however, a large framing establishment on Vesey Street, New York City, carries several of these designs in stock. They are from two to eight inches wide when made up, are finished in tones of bronze or in black, and are remarkably inexpensive. In the reproduction of a portrait by William E. Plimpton, the "Whistler Pattern" of frame with its flat surfaces and delicate fluting, is not only in good keeping with, but even adds a sense of aristocratic dignity to, the picture.



A WATER-COLOR BY WALTER HARTSON, FRAMED CLOSE

In the framing of etchings, Whistler has said that the frame begins with the white mat. It necessarily follows that the outside pattern must be very simple. If the etching is light in tone, use a very narrow white moulding or passe-partout; if it is strong in blacks, a dark natural wood or black frame

How to Frame Pictures

is best. The same rules will apply to prints. With water-colors, the mat plays an important part. A strong, vigorous water-color is richer in effect in a bronze mat; a delicate aquarelle is best suited to a white mat. The frame for a water-color, as in the case of an etching, may be the simplest sort of flat or rounded moulding, and with a white mat, may be in white or gold, but, with a gold mat, it should also be in gold. This may be a natural wood gilded, as chestnut for example, or a more expensive fire gilt or leaf. There are numerous varieties of simple Florentine or lacework patterns that are in good taste, but any sort of ornament that is shoddy in finish will most certainly tend to cheapen the appearance of the picture. A very good oil may appear of little value in a cheap-looking frame, while on the other hand, a mediocre picture may be much enhanced in a thoroughly good frame.

The writer has seen in the galleries of the Vesey street firm a display of water-colors framed close, as one would frame an oil. Without mats of any description, they were extremely effective as were also sundry little sketches framed as "thumb bits," in Whistler patterns. Here also were well-executed studies and canvases framed in the popular Carton-Pierre designs, substitutes for high-priced gold leaf frames, and, because of their depth, particularly well adapted for landscapes. Metal leaf, practically as effective and as durable as gold, is used on the flat surfaces, the corners and ornaments only, being finished in burnished gold. This "Dutch Metal," combined with the method of manufacturing the design, reduces the cost from one-third to a full half. As an example, one may purchase a beautiful Carton-Pierre frame with shadow box and glass for a ten by fourteen inch canvas at \$10 or \$12. This means a frame of fairly good size, its outside proportions approximating about twenty-two by twenty-six inches.

A shadow box is manifold in its usefulness. It not only protects the frame, but it gives deeper, richer effect, and isolates the picture from surrounding objects. The French Sweep frame, a reproduction of the old Louis XIV. and XVI. periods, is not only beautiful in its variety of designs, but is also inexpensive. The material of this frame

is of wood covered with composition ornaments accurately pressed in box-wood or brass moulds, and it is not to be distinguished from the original patterns of priceless value. The use of metal leaf where possible means a saving of no little proportion.

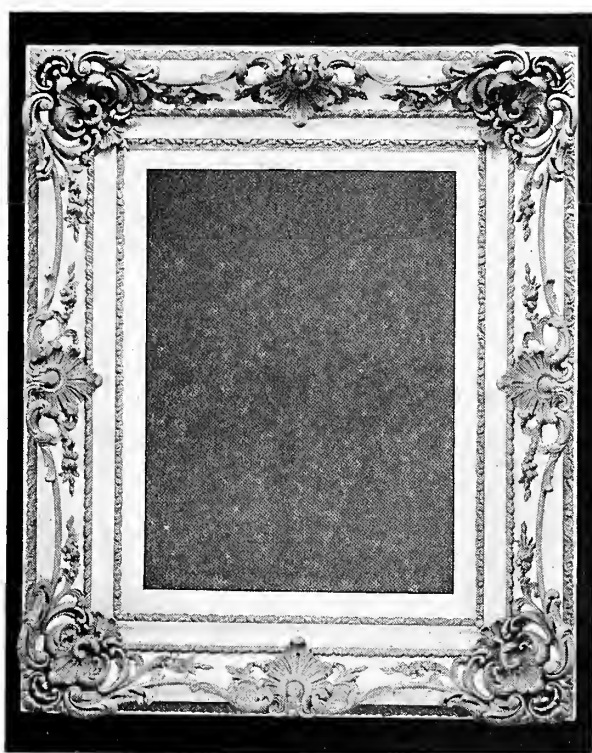
One finds in such large frame and picture establishments as the one mentioned, designs for mouldings in rosewood and mahogany, suitable for prints and mirrors, and even for oils (if a thin strip of gold is allowed to show next the picture) to complete the furnishings of a Colonial room. There are also many varieties of mouldings in natural wood, all well suited for prints and black and whites, or toned papers, such as the several popular finishes of stained oak, the greens, browns, weathered and

Flemish; ebony, chestnut, native walnut and the beautiful Circassian walnut, so much in vogue at present. We also find the "Copley brown" for prints that are always a thousand times better in taste than poor paintings or the atrocious cheap crayon portrait.

It is occasionally possible to restore an old frame that has grown black with age, if the ornaments are still in good preservation. But frame makers use a different quality of bronze than that which finds its way into the household to be used in "beautifying" the radiator. Let some experienced person do the restoring. There are delightful tones in bronze which include every shade of gold, copper or silver, and after being applied, may be toned

even lower and the surface given the appearance of an antique.

Effective frames have been made of roughly sawed timber mitred to give a deep bevel, then given a coat of shellac and finished with a coat of bronze. Burned wood patterns generally have this fault, that with the deep burning and the brilliant stains employed the frame is far too important. We reproduce two designs, in which the flat wood surface has been lightly worked over with a graver's tool, giving a delicate tracing of leaf patterns, then bronzed in a dull tone, the effect being really charming and entirely consistent with the picture. Where glass is used for protection, it is advisable always to use the best quality. French glass is preferable to the domestic as it is more colorless and more free from imperfections.



"FRENCH SWEEP" FRAME WITH BUILT UP CORNERS



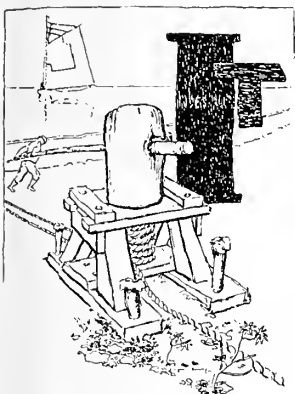


BARCELONA LIGHTHOUSE—BASSE-À-LOIN

BASSE À LOIN

By WILL LARRYMORE SMEDLEY

Illustrations by the Author



is more than two hundred years since the eyes of the white man first beheld the vacillating countenance of Lake Erie—a lake upon whose broad bosom opal and turquoise burn by day and the sapphire plays with mysteries nocturnal.

Since that time, changes, both physical and historic, have taken place with such great rapidity and variation as to fill one with wonder in comparing the present with the past. The original Americans who once pushed the noses of their canoes through the clear waters of Erie and its crystal tributaries, exist no longer save in very small groups on still smaller reservations which we have so generously allowed them; and, just as one day the endearments of our civilization will pass, so have passed the hunting song and war cry from where the blue smoke has ceased to curl upward through the foliage of once beautiful forests, and the picturesque wigwam has been removed in the perspective of time from fact to legend; scarcely a trace remains to tell us of the Five Nations, the Iroquois, and the Senecas, who were the immediate predecessors of the white man in this part of the country and much less is there left to indicate that the region was at one time the home and playground of an unknown race—a strange and primitive people whose individuals were of gigantic stature, as the unearthed skeletons show. The land had been cleared by them and that they were an ancient race is evidenced by the fact that trees at least three hundred years old have since grown upon the soil they tilled.

As we advance from that remote age, the first glimmering of historic light concerning the region around Lake Erie appeared in the early part of the seventeenth century; a few decades following this Robert Cavelier de la Salle floated his little bark, "Le Griffon;" it was a vessel of, perhaps, sixty tons burden, armed with five small cannon and two or three arquebuses, and on that memorable occasion were the first Europeans to behold the rugged hills

and magnificent trees that rise backward and upward seven hundred feet from this old inland port—Basse-à-Loin—the subject of our sketch.

The first cruise of La Salle, although disastrous to him, was the beginning of the present lake traffic. The French, therefore, were the foremost in establishing themselves upon the lakes and in obtaining friendly relations with the Indians with whom the colonists carried on a large fur trade which, at that time, was the most extensive interest in America. In the scheme for the occupation of the Great West, originated by La Salle, the French were more successful than their English rivals. Under the direction of the Governor General of Canada, Marquis du Quesne established a chain of military posts from Presque Isle to the Allegheny river; a portage road was built from the mouth of the creek near Basse-à-Loin, over the great water-shed to the head of Lake Chautauqua, and thus communication was opened between the Great Lakes and the headwaters of the Ohio.

It was autumn when I first visited Basse-à-Loin and yet another autumn when I found myself there again. As an old man sits and dreams of youth and life and conquests past, so this little village, one time the dream of an inland sea, blinks and dozes in the September sun on the southern shore of Lake Erie.

Coming from the hustle and drive and impetuous rush of the metropolis where one has scarcely time to eat or sleep, this quiet spot and its refreshing lake breezes will be found a tonic worthy of a larger notice.

To thoroughly appreciate the atmosphere of the place, one must not visit there after a meteoric fashion, but rather take it as a musician takes a crescendo; the qualities given a place by time and history cannot be comprehended at a glance, and so, if one can find it convenient, the greatest satisfaction is to be derived by taking the village as a center of oscillation from which to make little excursions on the lake and into the surrounding country, which is most picturesque. If one's legs are what they should be, a climb to the top of the water-shed, which separates



OLD HOLLAND LAND OFFICE OPENED BY HON. WILLIAM H. SEWARD

the Mississippi from the St. Lawrence system, is many times repaid with a wonderful scenic view of the lake, stretching its pale blue-green surface away toward Canada, and the famous vineyards filling the intervening space of eight miles with their fragrance and purple hue. Great piles of golden and ruby-colored fruit lie among the orchard trees waiting to be shipped or stored for winter, and the grapes hang in heavy clusters melting on the vines. Once at the top of the hill, we are fifteen hundred feet above the level of the sea and seven hundred above the lake; the atmosphere is rare and pure and one eats and sleeps as mortals should.

Of course, in any country as much depends on how one sees as on what is seen. A traveller once told me that he saw all there was to see of Venice in three days—and I believed him. For twelve years my summer sketching ground has been the same soft

green hillsides, the forests, the harmonious curves of the shore line where the waters of centuries have carved the earth along the lines of least resistance, and yet there is much that will be new to me another season. During all the years Americans have been traveling abroad, many places of interest and beauty in our own little country have been totally overlooked; it may be due to the fact that human nature always wants the flower that is just out of reach. The commonplace will be found interesting to some while the magnificent is unmoving to others.

Eighty years ago, great ships—great for those days—snubbed up at this quaint old port. The cheery inn welcomed the sailors then as it does the visitors to-day; cargoes were unloaded or shipped and the craft made sail for distant shores; those were thriving times and the town was prosperous. To-day, only a few of the older inhabitants remain but those

Basse-a-Loin

few can relate interesting tales of the prosperous years and the old sailors can spin yarns of many strands for Erie has gifts of treachery as well as a smooth countenance.

To-day traffic has sought other points and Basse-à-Loin is now only a fishing village with, perhaps, a hundred and fifty souls; "If they would only speak French," said my friend to me, "it would be very like Brittany." The people speak very little of any language, however; they mend and cast their nets from beginning to end of season with little or nothing to vary the monotony save the moods of nature and the coming, now and then, of the few visitors who may find a passing interest in the place. They are a quiet in-

sinking until both were picked up the next day. The short high waves make a storm here very dangerous and so it is that many lives and much property are lost each year. Old sailors say that a storm at sea is a pleasure trip compared to a squall on Lake Erie.

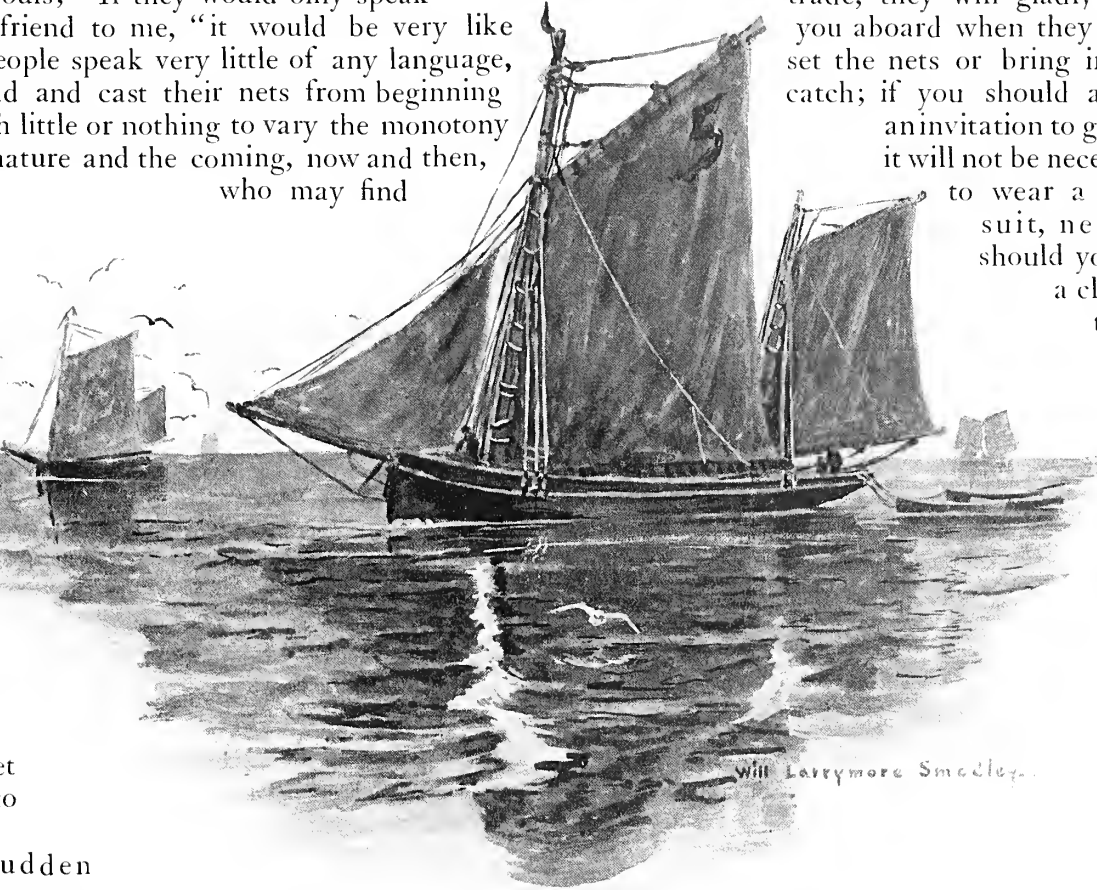
If you wish to know how the fishermen ply their trade, they will gladly take you aboard when they go to set the nets or bring in the catch; if you should accept an invitation to go out, it will not be necessary to wear a dress suit, neither should you be a clam—they

dustri-
ous lot, these
fisherfolk,
and will talk to
you—when they get
ready—and it pays to
wait.

Vicious and sudden
squalls are not infrequent
along this shore and the loss of

life is all too com-
mon. One who was once
a robust muscular fellow,
will tell you how he and a party
of three others were caught
several miles out at nightfall
and, being unable to make
port, took their chances of rid-
ing it out; the chances were
small as was soon proven; the
sails were blown away without
warning, the boat turned tur-
tle, two were drowned out-
right and a third, injured in
some way by the capsizing of
the craft, died sometime dur-
ing the night; the
strong one held fast
to the bottom of the
boat all night and
kept the body of his
dead companion from

WHEN THE FLEET COMES IN use clams for bait; but
were you to exhibit in-
telligence to the extent of knowing that there is a
difference between starboard and port, and that a
gaff hook is not an anchor, you will be a welcome
passenger; particularly so if you can be of some use
without being in the way. Perhaps the most inter-
esting time in the day is about noon when the fleet
comes in; the nets are set several days, even a week
before further attention is given them; the start for
the fishing grounds which are from six to twenty
miles away, is made at a rationally early hour and
two or three men, except in the case of a very large
boat, usually constitute the crew; the last few years
have seen a number of the boats supplied with gaso-
line engines which take away some of the romantic
and picturesque feeling of the old-time sailing craft,
but the owner saves much valuable time thereby, and
in case of a squall has better chances of reaching port
than his neighbor with the sail. If you are new to
the lake fishing industry it will be a long time before



THE VILLAGE ORACLE

you are able to distinguish a bad fish from a good one by a glance at the pile; in fact you may have to study the subject some time, but to one who can handle and sort five thousand pounds in a day, judgment becomes skill, and skill second nature; however, if you are observing, you will soon learn to know which boat is bringing in the most fish the moment she pushes her nose over the horizon line; for as soon as the nets are drawn and others set, the crew puts about and immediately begins to sort; the boat having the largest haul generally has the most bruised fish which are unfit for market and are thrown overboard have scarcely time to touch the water before great flocks of gulls which hover about, devour them; therefore, when we see a cloud of birds around Bill Hennessy's craft, "The Nora D," we are able to deduce that she is bringing in some fish. I don't know what is considered a good catch, but I was once informed that "nine hoonder' poun' be dom baad louck."

If we go only a little way to westward from the town we shall have an agreeable change of scene for a short walk brings us to the mouth of the little creek that comes rollicking down from the hills; to follow it to its source would be only a day's tramp, but since many places along its route are inaccessible to human foot, much of its wild and poetic beauty cannot be known; however, one may easily reach many charming nooks and corners among the imposing beeches and firs that still grace the wanderings of this impetuous rivulet. If it is in June you may sit against the blue-gray lichen-painted bole of a great beech in the depths of the cañon and with the help of the muse of history it will be a pleasing day-dream to repeople this natural amphitheatre with those whose trails are covered with the fallen leaves of a century. In your imagination you will see in the deep green shadows, many a redskin quietly mending an arrow or gliding noiselessly from tree to tree looking for game—or an Englishman. If romance be to your liking here is a place above others to lay the plot; but you must make it fit the seventeenth century for those were the times beginning to be full of interesting uncertainties;

surely many legends, as rich and rare as old tapestries, must be forever lost to us, for the past is a book that's sealed and dead men tell no tales; romance and tragedy were inseparable companions in those days of virgin forests and hostile tribes, and no doubt a pretty volume might be made wherein the brown-red maiden would play a most fascinating rôle. It was in these early days that the Indian began the fight for the lands and waters that were his—the glorious country for which we can show no clear title save that which bears the seal, The survival of the unfitted.

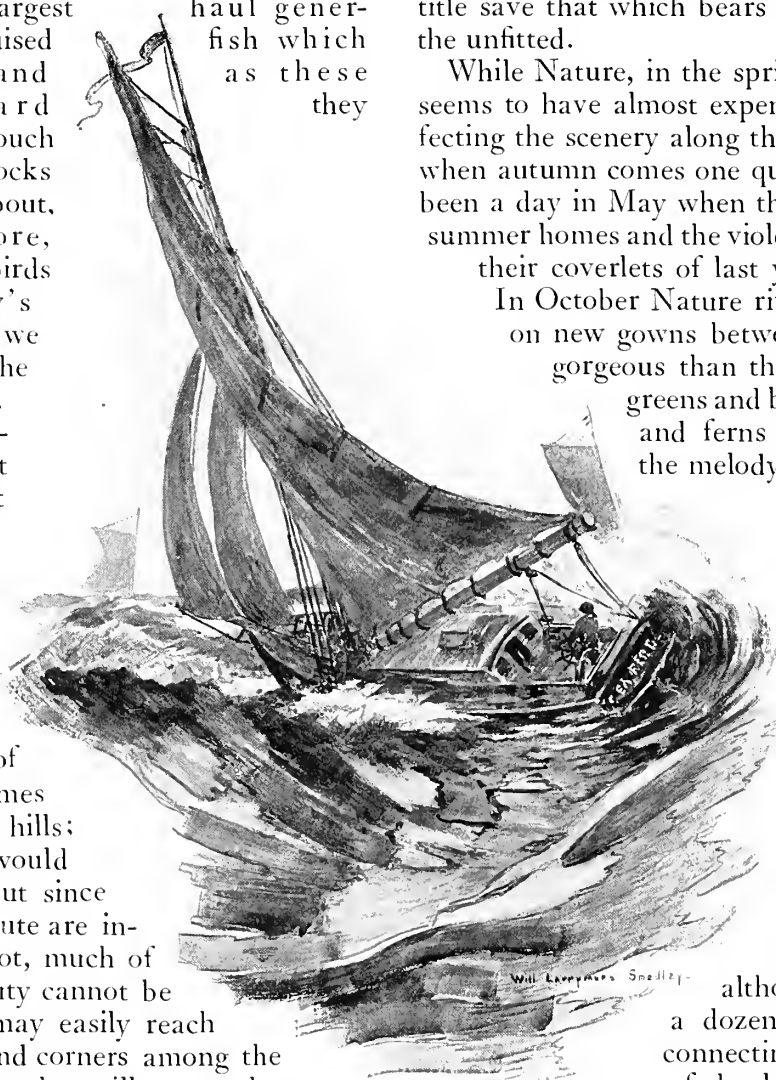
While Nature, in the spring and summer months, seems to have almost expended her energies in perfecting the scenery along this picturesque ravine, yet when autumn comes one quite forgets that there has been a day in May when the robins opened up their summer homes and the violets peeped out from under their coverlets of last year's stems and mosses.

In October Nature rivals herself; the trees put on new gowns between the days, each more gorgeous than the one before; the gray-greens and browns of ripening grasses and ferns add the deeper notes to the melody; even the air is luminous with refracted lights of the year that is growing sleepy; one breathes deeply and would sleep, too, if we were not the one note out of tune with all creation.

The creek is more than pictorially attractive because of the fact that the old portage road was laid out by the French along its course; this road,

although scarcely more than a dozen miles long, served as connecting link between the traffic of the lower lakes, the colonies beyond, and the region to south-

ward of the Great Divide. On one side of this old portage road the wall of sandstone rises, its surface smoothed by the action of the elements, and each seam or division in the stratification is plainly evident, while from many of these lines of demarkation spring pines and other trees, their roots finding lodgment in the small deposits of alluvial soil that may be present. From its general form and its markings, this cliff has been named "The Hog's Back." Evidently the appellation has been given it by one whose memory reverted to the typical "Razor-back" of Virginia, and not to the more rotund and prized breed of Berkshires. In the occupation



CAUGHT IN A LAKE ERIE ZEPHYR



THE WHITE HOUSE, ONCE THE HOME OF LIEUTENANT GOVERNOR PATTERSON OF NEW YORK

of the county, it was a part of La Salle's plan to have Chautauqua Lake, its outlet Chadakoin river, the Allegheny and Ohio, form a part of a great system of commerce and to this end was built the road over which was transferred for many years, the trade of the northern colonies with the Indian nations and shipments were made to and from old Basse-à-Loin, which the general government had considered of sufficient importance to make a port of entry.

Very extensive operations were carried on in this locality by the Holland Land Company, which, in reality, was no company at all—only a name without a corporation; it was simply a title given to a number of wealthy merchants in Amsterdam who, as aliens, were legally incapable of holding or conveying land within the State, but who had the privilege of purchasing through a citizen; by reason of this, one, Robert Morris, was enabled to purchase for the foreign gentlemen several lots amounting in all to three million six hundred thousand acres of New York's best land, and after the alien act of 1798, the property was turned over to the rightful owners.

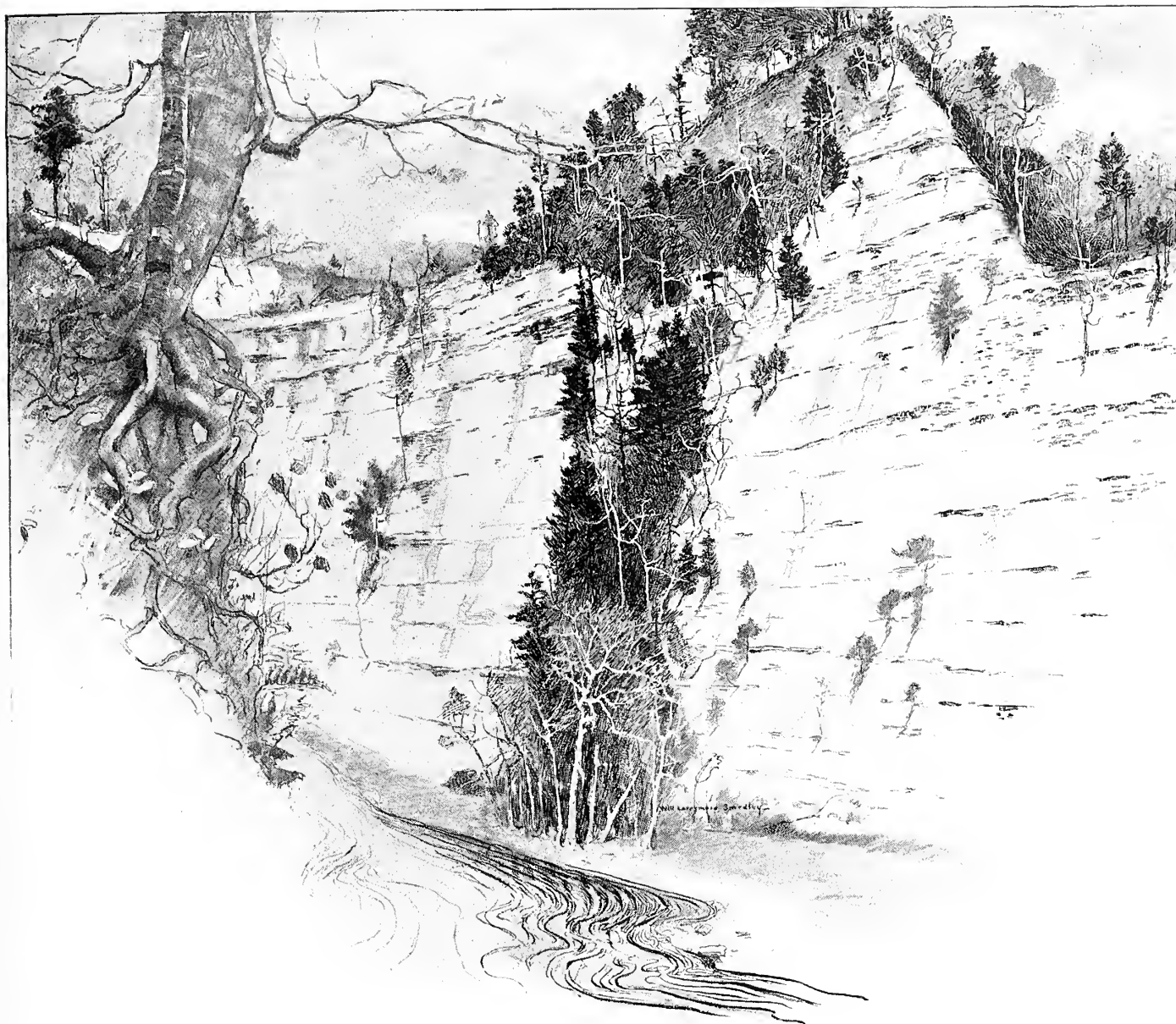
The land which the company then sold the settler for two or three dollars is now worth from eighty to five thousand dollars per acre, and in certain localities is of much greater value. Within a mile or so of our rendezvous there still stands an old land office, apparently as good as new; it was managed by the Honorable William H. Seward as agent of the company, in which he also held an interest; here he conducted affairs, until the business of the company was closed, to the entire satisfaction of the settlers and all others. This office was the principal one of the company and here were made all conveyances for this part of the country. Just opposite is the White House, as it has always been called, which was built for the representative of the Holland Company, and was one time the residence of Lieutenant Governor Patterson of New York. The building is in a fine state of preservation; its graceful pillars, large windows and ample dimensions suggest a degree of comfort and stability not commonly found in a modern dwelling.

A short tramp to southward we find another



WILLIAM LUTHERMORE SNEADLEY

WHERE IDLY FLAPPING SAILS REFLECT THE LAST RAYS OF DEPARTING DAY



THE HOG'S BACK

picturesque, time-painted building; its many additions prompt one to think that it may have started on a ramble about the yard; it was the home of Mackenzie who knew all there was to know of the fur trade, and who was intimately associated with John Jacob Astor in the American Fur Company.

There was l'Auberge de Boutonne, too, already familiar in literature as Button's Inn; nothing is left now to mark even the spot where it once stood; long ago the painted Indian sign ceased to swing in the breeze and longer still since the portage stage, with its jolly rotund driver and expectant passengers, ceased to rattle cheerily into the courtyard. To-day steam and electricity have taken the place of the stage and dray and the iron horse follows reluctantly the trapper's trail; science, after searching in vain for an easy path across the unyielding ridge, was at last compelled to fall back upon the road hewn out

of the solid forests by the pioneer a score of decades before.

Returning to our quarters at the village inn, we cannot but feel the air of restfulness pervading the whole place; here they have plenty of time and no one hurries; the village oracle will soon introduce himself and thenceforward other society will hold few charms. At the inn you will be made welcome and you may be expected to hang up your hat on a peg provided therefor, without liveried assistance and the usual accompanying transposition of a—it harrows me to say it—of a quarter.

To have lived for a time under the friendly roof and then depart without having partaken of a fish supper, is to have lived almost in vain; the dining-room is the same as of other days and as you sit at the large comfortable table you may look for miles out upon the ever varying and always fascinating

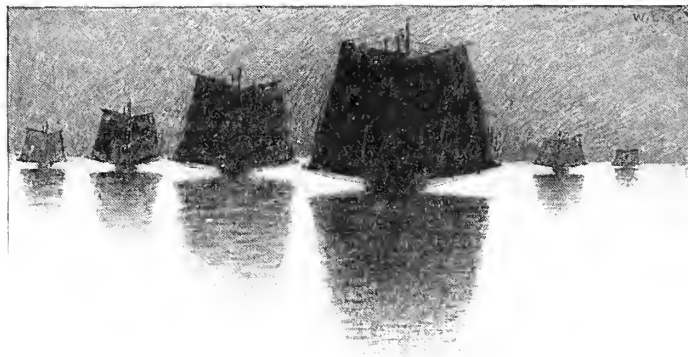


BOUTONNE'S INN—1668

waters of the lake; the passing of great ships is marked by an overhanging cloud of smoke where once passed the little bark of La Salle; now and again will be seen also, other types of lake vessels, not, perhaps, so speedy but lending themselves more readily to the artist's needs. On either side, but miles away, the veins of modern commerce throb with what we call progressive civilization, which, after all, is only an exciting game in which death holds the odds; from this the village seems to hold itself and stands, an unpretending remnant of another time, on a ledge overlooking the lake, where the water succeeding glacial times lay fathoms deep over the broad level plains that stretch away to the foothills. It has been for years an attractive spot for artists and art students who always

leave with a feeling of regret and a resolution to come again; the old lighthouse is always a tempting morsel for more or less ambitious canvases, the tower still standing like a dignified sentinel looking down upon the harbor with an eye that does not see. The light is blind. The fishermen now hang their nets to dry where dock and warehouse stood; ceaselessly fly the gulls with now and then their melancholy notes; the air is permeated with the perfume of sweet scented vine-

yards, and a few sails, still idly flapping in the evening breeze, reflect the last rays of departing day. Majestic floating palaces on the water side, and mastodons of the rail on land, grind back and forth while many an old forgotten hulk lies rotting in the sand.





A good growth of Golden Glow. Steamer chairs and rockers are much in evidence here on summer nights

A City House Roof in Summer

By KATHERINE POPE

ONE whose dwelling-place happens to be on the seventh floor of an apartment building, must acknowledge the sheer impossibility—no matter how earnest the desire to rank with the “best persons”—of eating and sleeping with the earth; but growing in the open air is by no manner of means impossible.

The good gray poet tells us,

“Now I see the secret of the making of the best persons,
It is to grow in the open air and to eat and sleep with the earth.”

I do not speak from inexperience. I do not offer idle theory. When the fortunes of life brought me from beautiful isles of the sea to dwell in a monstrous town, immediately I cast about for ways of making town tolerable, for substitute for that outdoor life in which I had revelled in the past. The easily discouraged might have thought the situation hopeless, transplanting from plantation house to city flat-building a shock from which one could not recover; but though hard at first, tremendously hard—so hungry was I for sea and mountain and waving cane fields—in a comparatively short time I found a new out-of-doors and a most satisfying one. From the roof of a city apartment building I found height and depth, broad outlook, colorful sky and water, fresh breeze and clean sunlight.

The flat roof of a building offers a fine vantage point from which to look out upon summer, a pleasant place in which to spend summer hours; a substitute for country not to be scorned or neglected. First of all there is the wide outlook; then it is an

exhilaration to be so high up in the air; and from the roof-top—a building such as I speak of is of course in a residence district—one can see no little of Nature. To be sure one's feet do not sink into velvety turf, there is no “fairy bridge of leaves” through which to glimpse the blue sky, looking about one is met by considerable reminder of town; but when I mount to my house-top seldom am I confronted with lack, finding so much to enjoy, to be grateful for.

If there be not green grass underfoot there are plants and vines which I have raised and which respond delightfully to my care. Any of the numerous varieties of flowers and plants suitable for window box cultivation are useful for the roof garden. The larger the boxes the greater degree of success, as the earth dries out less quickly. Golden glow, asters, geraniums, sweet peas, etc., are some with which I had greatest success. There are white pebbles that give me reminder of beach and water-side; I get the whole view of the sky, from high-piled snowy clouds to dim horizon line where sky and hills meet; I look out on one side upon the broad flowing river with its many busy craft and anchored on its broad bosom at this time are grim battle ships of several nations. From a distance roofs and walls give less suggestion of “city desert” than of the greatness, yes, the greatness, that “multitudinous scenes of life” may have; and the air is smokeless, clear, fine. Remember, we are far from factory and mart; the smoke of the passing trains does not climb up to us, the smoke billows below us, both black and snowy ones, only adding to the picturesqueness.

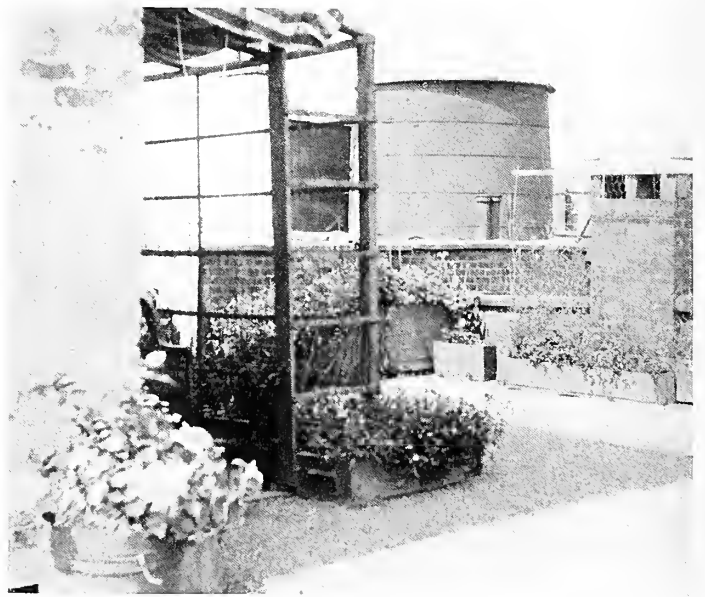
House and Garden

Up here the winds riot: no call to complain of stagnant air of town. The tall chimneys and the elevator shaft house furnish shelter when the breeze is too rough and furnish shade when the sun is too ardent. We go to our house-top at all hours, have actually seen a sunrise up here, and have watched many and many a sunset. But it is on moonlight nights the roof is most favored, one and all we vow there can be no fairer moonlight view in the whole world than that which spreads out before us from our city eyrie.

Leaning over the railing, we find ourselves "between two blue immensities," cool blue of sky and sparkling blue of water. Near objects and distant are softened, transformed; the myriad golden lights of the town, the ruby and emerald lights of the railway add glitter and emphasis to the softness of the light of evening. We lie back in our steamer-chairs, quiet, drinking in the loveliness and soothing, no tumult of town reaching us; up on the house-top all is stillness and beauty.

When we bring privileged guests to this retreat, and when they at last step out of the gloomy hall into this view of such wideness and brilliance, we are never disappointed in the exclamations of genuine surprise and joy uttered by them.

Some of the family sometimes spend a whole day on the roof, quite Eastern in their mode of life. Here is brought work of a morning, here is indulged the brief midday siesta, and here the after-siesta stroll taken; up here one studies and reads, sometimes a cup of afternoon-tea is poured here, and here cooling draught is handed about in dim starlight or with the moon at full sail. Personally I find nothing so refreshing, after return from the long day in the hot city, as mounting to delicious idleness on our house-top; in the stillness and freshness gathering strength and calm that shall be badly needed

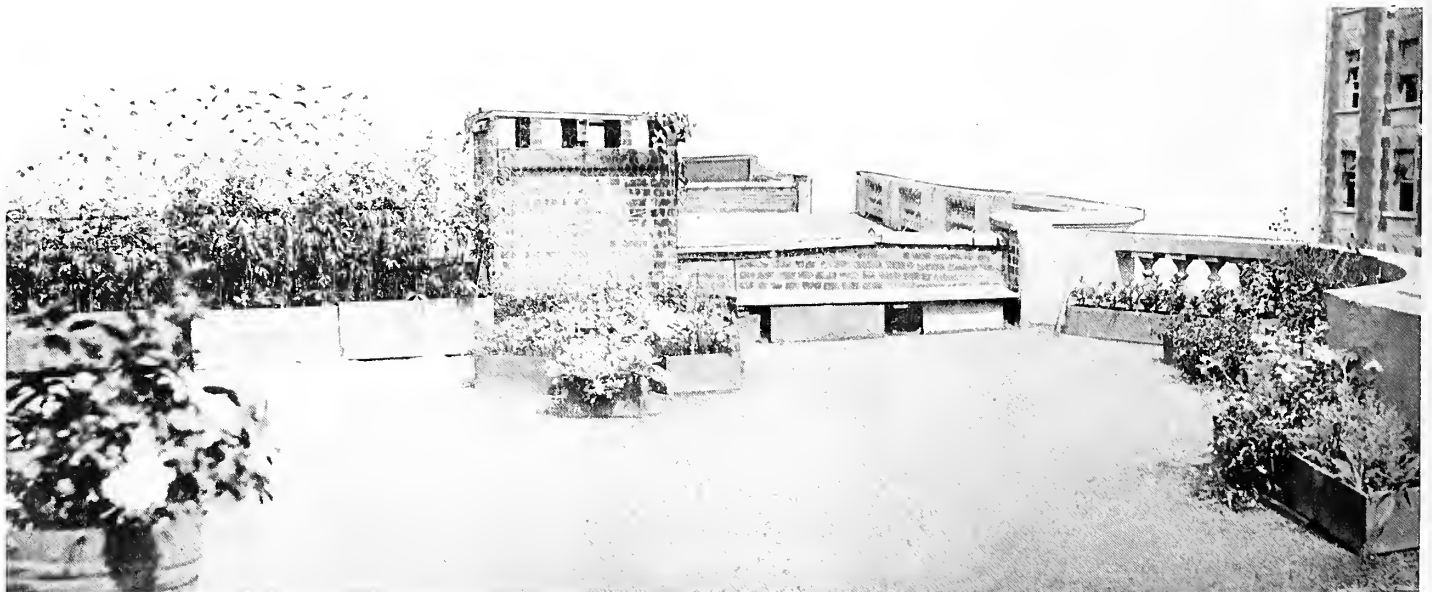


Small hydrangea in tub. Nasturtium, Wandering Jew, etc., in boxes. Sweet peas on wire netting at chimney

to-morrow. As a place of outdoor lounging for one town-immured I know no better one than the house-top, I know no easier way "to grow in the open air."

Since making acquaintance with the roof of our apartment-building, proving its possibilities, we do not repine and grumble as once we did over the hard-hearted employers, the tasks, that hold us to town.

If the truth were known, I believe we who look upon our summer advantages as of a superior order would sadly miss our high pleasure-ground if suddenly we found ourselves in lowly country lane, or down by the seaside. Up here we seem so near to the clouds, we renew acquaintance with the stars, and experience that uplift, which mountain top and high altitude give. Hail to Out-of-Doors on the house-top!



A General View of the Roof Garden. Over the balustrade is seen the Hudson River with the New Jersey Hills beyond

The Swiss Chalet in America

By CHARLES ALMA BYERS

IN styles of domestic architecture America is truly cosmopolitan—more so, no doubt, than any other nation. It adapts from all countries, all lands. A ride through the residence portions of any of our large cities reveals here a touch of the Orient, there a reminder of Constantinople or an importation from India, from Italy, from Spain or France, or Germany, or England, and so on. In fact in this broad land of ours there are modified reproductions of the architecture of nearly every country and age. And therefore it would be strange if picturesque Switzerland had no American imitations.

The chalet, as the cottage home of Switzerland is called, has a number of prototypes in America, but one of the most representative is without doubt the home of Mrs. James A. Garfield at Pasadena, California. This city is noted for its handsome homes and gardens, but among all its possessions, there are few more attractive than this picturesque house the home, for at least eight months of each year, of

this much loved American woman—a home facing the snow-capped Sierra Madre mountains and with an immediate setting of pines, eucalypti and oaks.

The first glance at this Pasadena chalet reveals the colors of gray and soft brown. The oiled cedar shingles, left their natural color, produce the brown, while the gray is shown in the chimney, the porch pillars and the foundation, all built of cobblestone, the two colors combining to give the exterior a very pleasing appearance. The eaves are wide, and, like the window and door casings, are finished with unsurfaced lumber and stained a rich brown. The window sash are painted with a delicate cream color lending suitable contrast. The generous size and varying shapes of the windows and the front door, finished with panels of glass and provided with the old-fashioned knocker, give a distinctive character to the premises. The house is located on a gently sloping hillside, and from its elevation a very excellent view of the city of South Pasadena may be had.



A SIDE VIEW SHOWING THE CHIMNEY AND THE WELL-KEPT LAWN



THE FIREPLACE AND PICTURE WINDOW

The lawn is always kept in perfect trim, and, while no elaborate display is made, there are many kinds of flowers planted in tasteful arrangements about the front porch and at the rear of the grounds. The lawn is completely enclosed with a low wall of cobblestone.

The interior of the house is more attractive even than the outside. The lower floor is divided into a living-room, sun-room, dining-room and kitchen, while on the second floor are the sleeping-rooms. The predominating color of the interior is a compromise of yellow, green and fawn, a scheme in coloring quite difficult to describe intelligently, except by terming it a blending of three colors. This effect was produced by first giving the woodwork a coat of white, which was then stained a yellowish green, wiped off, varnished and hard-rubbed. Where plaster is used on the walls the surface is left rough, which produces a general effect that is very suitable to the simple detail of the panel wainscoting.

All of the principal rooms—living-room, sun-room, and dining-room—are large and well lighted, each receiving a great deal of sunlight. The living-room is especially well provided with windows, and from

what the hostess calls her “picture” window an excellent view of the verdure-clad and oak-covered foothills in the distance is obtainable. The fireplace in this room, built of selected rough brick, is very broad and is considered a masterpiece. The sun-room is an excellent place for reading and writing in the early morning, and it is here that Mrs. Garfield spends much of her time.

Besides being a very attractive style of architecture for simple and inexpensive home building, the chalet, like the much favored bungalow, admits of very independent use of windows, porches, etc., and can be finished in many ways to increase comfort and to create an atmosphere of freedom without marring its consistent beauty. It is a style particularly adapted to a mountainous country, but it may well be used anywhere, for, while its beauty is enhanced by the rugged background, the latter is by no means an essential requisite. Next to bungalows, the Americanized Swiss chalet will become a popular style for modern homes. The cost of such a home is no greater than that of a cottage of similar size, while the appearance and other features of the chalet obviously warrant its preference.

Warming Homes by Water

By ERNEST C. MOSES

PART I

WATER is generally considered by those who deal in warming apparatus and by those who have tried several other methods, to be the best for warming residences. This method of making the modern home comfortable and cleanly is commonly termed the "hot water" method, yet the part which the word "hot" plays in this descriptive term can only be applied relatively to the character of the water circulation, and should not be confounded with the results felt in the use of this method.

The water method produces such a genial, balmy and very agreeable condition of the air throughout a home that the words "warm" and "warmth" should play a more important part in designating the features of the method. So, while we can truthfully state that the water itself is circulated with a very moderate degree of heat, the conditions produced in the air of the home can be well described by stating that they are genially and agreeably warm — just warm enough.

The origin of water warming is veiled in obscurity. To some extent it was utilized in the *thermae* (or public baths) of Pompeii, which in many respects was similar to the so-called Turkish baths of the present time; there was a bathing apartment called the "*caldarium*," the air of which was partially warmed

by the hot water therein exposed. It is quite evident from a description by Monnier, the French writer on ancient structures, that there were also certain arrangements in this room by which a moist warmth was exhaled from the walls and ceilings, which were said to have been partially hollow. The water was

heated in twin boilers located in a boiler room in the back part of the building and was conveyed through conduits to the apartments for bathing and for warming purposes.

Among the interesting household apparatus exhumed at Pompeii a large water heating brazier made of bronze was found, and is now exhibited in the British Museum. It is equipped with lids and draw-off cocks and was evidently operated with the use of charcoal. This water heater was undoubtedly placed in the "*triclinium*" (dining-room) of some palatial Pompeian home, in which it was probably used to assist in warming

the dinner party and minister to various other uses of the apartments.

In more modern times the first successful trial of which we have any record was made by Sir Walter Triewald, a Swede, who lived at Newcastle-upon-Tyne in England and who in 1716 described a method of warming greenhouses by hot water. Later in the same century, about 1777, the method was employed

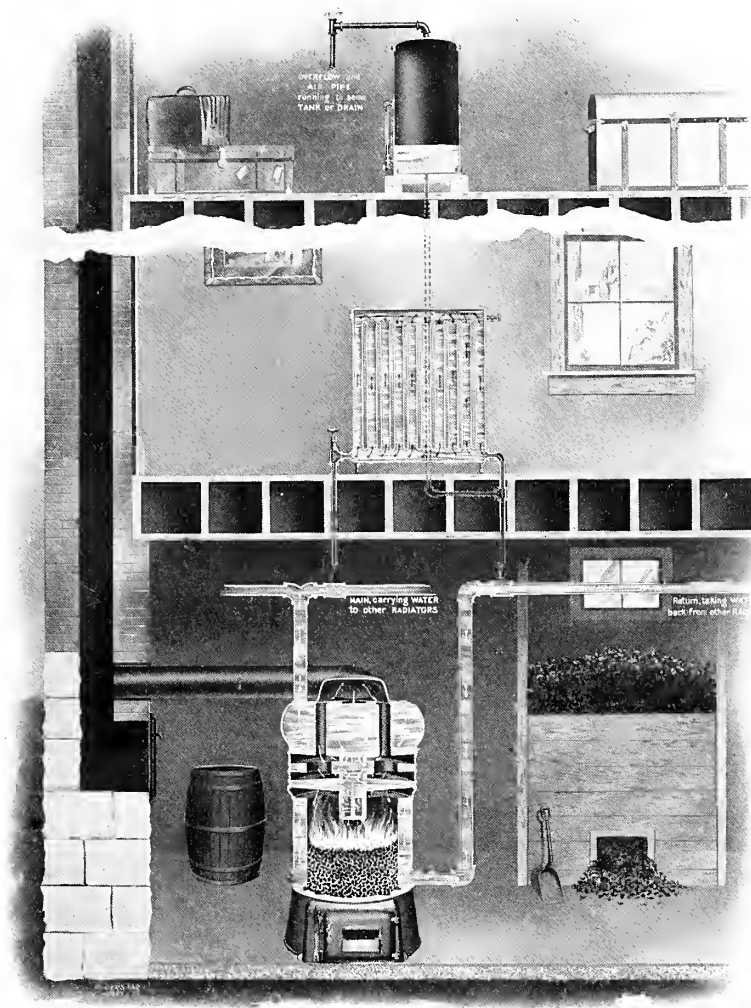


Figure A—Showing the principle of hot water circulation through one radiator only, and the expansion tank in the attic

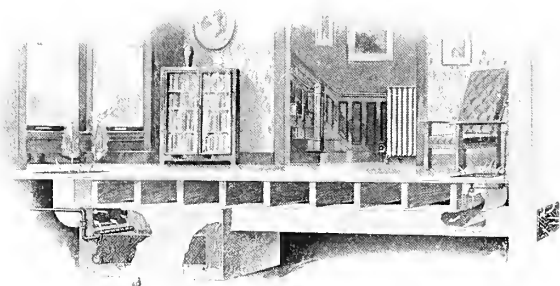


Figure D An "indirect" radiator showing rotary circulation, or supply from outside wall

in France on a large scale by F. M. Bonnemain, in a building used for the hatching and culture of chickens for the Paris market. It was introduced into England generally in one of the earliest years of the last century, by the Marquis de Chabannes, who was long regarded as the inventor of the first practical system. While it was probably used in Canada during the first half of the last century, the idea did not make its appearance in the United States until about 1850, and did not come into anything like a general use until 1875-80.

The evolution of the method in America has brought out many highly perfected mechanical devices which have extended the utility of the water method to nearly all sorts of buildings and even to the rural homes of the modern progressive American farmer. Competition, better and more direct methods of manufacture, have so decreased the cost of the apparatus to the house owner, that at the present moment complete water heating outfits are within the range of purchase by nearly all classes of householders, — capitalist, farmer, merchant, manufacturer, the daily wage earning artisan, — employer and employee.

For the assistance of those who do not know about the mechanical features of the method it may be well to briefly outline a description of the appliances used. First the boiler (so

called,—for the water really never "boils") is usually located in the cellar and is made up of hollow cast iron, water-tight connected sections through which the water circulates. Sometimes this water heater is round in form, sometimes square or rectangular. A transverse view of the round form is shown in Figure A and an open view of the square form in Figure B. The water passes through the chambers or water spaces of the heater around and over the ignited coals, flames, heated gases and smoke. One or more principal water mains with as many pipes as may be necessary to supply the radiators are conducted from the top of the boiler, and similar pipes return the water to its base. These radiators (which

should not be confounded with registers) are in most cases placed directly in the room to be warmed and in this form they are termed "direct radiators." When placed in boxes under the floor, air from outside is circulated over them and passes up into the room through registers with latticed gratings placed in the floor. Radiators for this purpose are called "indirect" — because the warming of the room is accomplished from surfaces not located within the room. The

engraving marked Figure D shows an "indirect radiator" in a cellar box with a duct which brings in the fresh air from the outside. An inside duct



TYPICAL AMERICAN COTTAGE IN SEATTLE
Warmed by water apparatus costing \$250



THE CELEBRATED WARWICK CASTLE NEAR STRATFORD, ENGLAND
Warmed by Water Apparatus made in America

Warming Homes by Water

is also shown which provides for a rotary circulation of air within the room itself (when the damper in the outside supply duct is shut off). The air is drawn downward through the register, (near the wall,) passes over the heated surfaces and then up into the room through the register located over the box. This method takes a little more surface than the "direct radiator" method, but if the air supply is to be taken from the outside during the extreme cold weather, from fifty to seventy-five per cent more surface is required because of

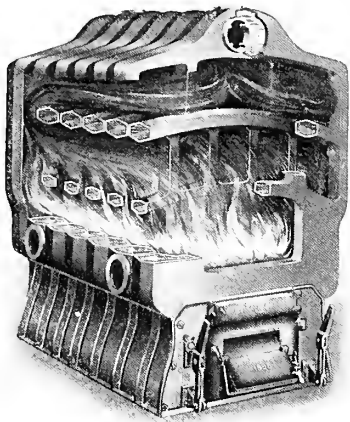


Fig. B—A modern Water Boiler in square form (built in units and easily changed in size) broken away to show interior

the necessity of counteracting the chill of the zero air. The outfit operates by a continuous circulation over and over through the hollow spaces of the boiler, the pipes and the hollow radiators—the water gathering heat at the



THE DUNNECHT HOUSE, ABERDEEN, SCOTLAND
Warmed by Water Apparatus made in America

boiler and throwing out the warmth at the radiators.

The accompanying large engraving (Figure A) is an ideal sketch opening up to view the inside of a part of a water warming outfit. It shows boiler, one direct radiator, piping, etc., illustrating the extreme simplicity of the idea. It also shows the expansion tank located at the highest point for the purpose of permitting a small variation in the volume of the water caused by the influence of heat—expanding and contracting its bulk. This tank is always open to the air so that there is no artificial pressure whatever.

Mildness of warmth in the operation of this method is a distinguishing feature. The equable and genial character of the air in a dwelling warmed by water is notable.

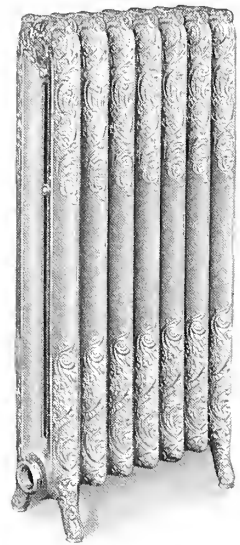


Fig. C—A modern "direct" radiator



RESIDENCE OF E. J. LOBDELL, GREENWICH, CONN.
Warmed by Hot Water System

The delightful condition of the air warmed by water radiators is due to the fact that no portion of a room thus warmed is overheated—the warming being accomplished by the contact of the air with the exterior surfaces of the radiators which are heated by the water flowing through them. Properly planned and erected, a water warming apparatus is capable of maintaining an atmosphere throughout a home as refreshing as the air of a morning in June.

(To be continued in September issue)



Summer Days on the Highway

By A. B. TUCKER

THE lure of the road is strong during these days of laziness. The touring car and the more sociable runabout have their real place in the economy of life now more than ever. The taxicab is forgotten; the limousine is uncomfortable. The open motor car invites to fly over the road and enjoy the country. The dealers tell you that there are nine or at least eight months of "touring weather" whatever that may signify. Possibly it is true that there are so many months in which touring is possible with comfort. But the time for which the touring car or runabout was made is in the dog days. Then it becomes almost a necessity. Close observing motorists claim to have discovered, by carrying thermometers on their cars, that it is always at least four degrees colder in the moving tonneau than when the car is standing still.

It is probable that the cooling effects have much to do with the delights of hot-weather motoring. And when, with the moving air, comes the eternal smell of the wide land, the inspiring and lung-expanding freshness of a season which is giving or has given of its harvests and has gotten in the habit of being fresh and pungent and aromatic, we are forced to recognize that it is the time of all times when men should motor. But the natural logic of the situation goes even deeper than this. It has to do with country inns and clubs and other objective temptations which bloom only after the roses. There is community of interest too; the other fellow motors, so why not we?

Method in this form of midsummer madness is discountenanced. The best trips are those planned over-night or at least over-week. The run which is within reach of home if a persistent rain should

prevail has ever "the call." He that taketh his motoring too seriously shall fall foul of the constable.

But to bowl along with the motor humming and the hedges sidling by with no attempt at a record or an endurance run; to watch the dogs lazily rise and meander from the roadside dust-heap to the calm security of the door-yard; to see the red-cheeked country children peer down out of the apple-trees; to watch the cattle at the brook's edge slowly turn their cud-chewing faces toward the road; to watch the golden-rod beside the highway bend to the suction which follows the car; dreamy-eyed to drift past all these homely sights and without harrowing sensation to hear the homely sounds of hillside, barn-yard, water-mill and winnowing-floor;—these are the real delights of summer motoring.

What matter if the slanting sun forces its rays under veil and visor. The summer's heat is toned by the breeze and mellowed by the deep green of the trees, dotted here and there with the red sumac. The droning, sensuous pleasure wears the afternoon away. Even it compensates for the dust, the goggles which chafe the brows and the occasional stop to dally with the perforated tire. These are only the incidents which punctuate the peace—the dash of condiment which seasons the dish.

Health, peace, happiness, rest, care-forgetting, the realization of the beautiful present, the loss of the regretful past, the recklessness with regard to the fretful future,—all make for the well-being of the midsummer motorist. This is automobiling in its most helpful and most beneficial phase. The unlearned wonder what the motorist finds to rave about. They have never tried the balm of the August ride.

THE EDITOR'S TALKS AND CORRESPONDENCE



The Editor wishes to extend a personal invitation to all readers of *House and Garden* to send to the Correspondence Department, inquiries on any matter pertaining to house finishing and furnishing. Careful consideration is given each inquiry, the letter and answer being published in due time as matters of interest to other readers. Where an early reply is desired if a stamp and self-addressed envelope are enclosed, the answer will be sent. No charge whatever is made for any advice given.

IT is with pleasure that we publish the following notice which has been sent to the editorial office of *House and Garden*. The beauty of our Capitol City is a matter of national pride and the dignity of her shaded streets, parks and statuary has during some of the past inaugurations been almost obliterated for the time, and in the case of trees and shrubs perhaps permanently injured.

The opportunity offered for competitive plans for an arrangement of stands for spectators should bring responses not only from those who will be interested in gaining the honor of submitting an accepted design together with the prize, but should appeal to the patriotism of all who are capable of entering the competition.

The National Society of the Fine Arts, The Washington Architectural Club, The Washington Chapter, American Institute of Architects invite competitive plans for the arrangement of stands for spectators on the route of the inaugural procession.

The ceremonies attending the inauguration of a new President attract large numbers of visitors to Washington. The city should be at its best; but unfortunately the route of the inaugural procession, where most of the visitors congregate, has been marred by the building of large stands, which hide the statues and trees, and do great injury to both, with the additional danger of destroying both. The trees and statues and public buildings, which are a feature of Washington, should be visible in their proper settings.

The committee in charge of the inaugural festivities is a volunteer committee, and is appointed so near the time of the inauguration that it is not possible for it to thoroughly consider the problems.

It has been thought that a preliminary competition for the stands would tend to a solution of some of these problems, and this competition is undertaken for that purpose, without offering any guarantee to the competitors that their designs will be accepted.

The designs which are awarded prizes will become

the property of this committee, and will be published for the benefit of all interested in the subject, and will be offered to the inaugural committee at the next Presidential inauguration, for such use as the committee may see fit to make of them, without promise of compensation beyond the amount of the prize.

All other designs will be returned to the authors after the decision by the jury.

The jury of award will be composed of one representative from each of the associations inviting plans, and two persons who have had some practical experience with former inaugural processions.

The jury will have the usual rights and will perform the usual duties of a jury, including the right to reject any or all designs submitted.

The following gentlemen have consented to act as a jury: J. R. Marshall, *Chairman*, T. J. D. Fuller, Frank D. Millet, Frederick D. Owen and John B. Larnier.

It is desired to devise a scheme which shall be decorative, shall leave the trees, statues, and public buildings free, and shall seat the maximum number of spectators.

It is desired, if possible, to bring out suggestions for the permanent treatment of the Avenue, and it is hoped that a portion of the work may be worthy to be made permanent, as a memorial of the occasion. At the same time it must be borne in mind that the stands are temporary and must of necessity be inexpensive.

It is suggested that the flag of the country be not used except where it can fly freely from a mast.

There would be no objection to suggestions for diminishing the marching width of Pennsylvania Avenue during the parade hours to not less than eighty feet.

Provision for lavatories, ticket offices, and lunch counters may be disregarded by competitors.

It is usual to keep at least five feet of the sidewalk south of Lafayette Square free.

It is important that the view of the parade from the sidewalks and from the buildings along the Avenue

(Continued on page 9, Advertising Section.)



THE HOUSE

AUGUST is decidedly the least interesting month of the year—a time of all others when there is least to do and least to enjoy—the days are sultry and the nights warm, and energy comes to a low ebb. If the house is situated in a locality where the nights are apt to be sleepless on account of the oppressive heat, why not try the experiment of fitting up an outdoor sleeping room on an upper balcony? The only difficulty will be that once tried you will not want to vacate it. If there is no roof over the balcony put up an awning for in most places there are at this time heavy dews and the sky will not do for a roof. Denim or canvas stretched back of the balcony railing will serve as a sufficient screen and may be left in place during the daytime, and a light cot with a couple of blankets is the only furniture necessary. Take the bedding indoors during the daytime, and be sure it is never put away damp. City houses occasionally afford such summer sleeping apartments, and country houses frequently do. For both day and night nothing is more pleasure giving then, than the two-storied porch or gallery—and if you have none now is a good time to add it.

August is an excellent time to have all sorts of repairs made,—work is slack and it is easier to get expert mechanics now than later. If there is painting or papering to be done in the town house, attend to it now, and if there are little things needing attention do not overlook them. It is so easy to get used to one's own shabbiness, and so very costly to let a house fall into dilapidation.

In selecting wall-papers remember they are intended as backgrounds, and if figures are chosen, do not get patterns which are too pronounced or spotty. Nothing can be more annoying than the necessity of counting and recounting the figures on the wall. Do not use striped papers in rooms of small dimensions with high ceilings, or cold colors in north rooms. Consider the light, as well as the furnishing, and the purpose of the room. It is not always necessary to get an expensive paper to secure a good design as some very simple combinations oft-times produce excellent effects. There are of course, many other kinds of wall coverings, which can be used to advantage, but the same rules apply to all with but slight variation.

If painting is done see that a sufficient amount of drier is used, and each coat is thoroughly hardened before the next is applied; this tends toward durability as well as comfort. Do not leave drinking water standing in a room with wet paint for it collects the evaporated oil on its surface, and is then almost poisonous. Outdoor painting can also be done advantageously at this season, when there are frequently long dry spells, but if it is the outside of the house that is to be made new, have a care in the selection of colors. Remember its environment, consider the architecture, and make it not only rational but attractive. Avoid colors which have an appearance of being sticky and thick; insistent, sickly yellows, glaring blues, and shabby browns; suggest, instead, the natural tints, the materials that are employed in building. What is more attractive than the white columns and buff colored stucco of the old Colonial mansions, or the white porticos and gray stone-work of other houses of the same period? And try the experiment of introducing a glint of red where it will give life and character—under the eaves, possibly—on the down-spout, or on the window sashes—it will prove a grateful note.

Why not also have the chairs upholstered this month, that have needed it so long? They can be done at almost half price and by the best upholsterers. Sometimes the householder can successfully be his own upholsterer, and it is not a bad experiment to make in these otherwise unoccupied days.

When the family is following vacation pursuits and smaller than usual, it may be well to have some of the mattresses made over and the pillow cases renewed. In the olden days every good housekeeper had a feather room and the beds were all picked over once a year, but because this is no longer necessary, the desirability of caring for the bedding is sometimes overlooked.

The house itself should not need a great deal of attention just now, but it is possible that some of the woodwork will need repairing. The cellar steps are perennially out of order, and door and window frames have been known to get out of joint at these times. If there has been much dampness, the mahogany and other highly polished furniture should have been covered to prevent the formation of bloom, which is hard to remove.

Suggestions for the Month

It is a good precaution to look at the furs and see that they are safe from the ravages of moths, for if they have not been properly cleansed before they were put away, it is at this time the mischief is being done.

Indeed, there are no end of things one can do in August and rejoice to have done later, such, for example, as the dusting of the library bookshelves and the rearrangement of the coat closet. A rainy day now and then is a help and every bit of work done in August is to be accounted clear gain.

The question of the evenings has to be considered, as well as the days, and happy indeed is the householder, who solves the problem of light without heat. Japanese lanterns can be attractively used, and electroliers so shaded, that they appear charmingly picturesque. These little expedients for tricking the imagination are a help and eminently worth trying.

THE GARDEN

A PLEASING winter flower for the window is the mignonette; it is of delightful fragrance. As it is one of the very few plants which cannot be grown from transplanting, it must be grown from the seed. Sow the seed now in pots, where the plants are to remain. Keep the plants in a thriving, growing condition and they will bloom nicely in winter.

This is the best time to make rubber plant propagations. Take the cuttings and wrap a handful of sphagnum moss or other fine fibrous substance about the stems and soak thoroughly with water. In a remarkably short time roots will begin to emit and the cuttings can then be potted, using a light soil mixed with sand. If then kept well watered, the roots will take firm hold and the plants will grow off rapidly.

It is not advisable to keep carnations, which are to be potted, out later than this month. Also, all tender greenhouse plants which have been out in the open during the summer should be potted during the month.

Growing potted strawberries both as a pastime and for practical utility, is rapidly gaining favor. The plants should be potted now. Later fall planting is successful under certain conditions, but there is but little, if any, uncertainty about summer or August planting. By the potting method space can be greatly economized and much finer berries grown. Even if the bed method is what is desired, the best results are obtained from pot grown runners.

There is no better time than this to thin out clumps that have become too thick, or to rearrange groupings in the hardy border. Soak the plants well with water before removing them. Exercise a little care in the

handling and transplanting and the growth of the plants will scarcely be checked.

As the weather warms up, there is a disposition to relax energy in all kinds of garden work. But if the surroundings are to be kept tidy and pleasing, considerable work must be done. Vines must be kept in position, dead leaves and dried up flowers removed from the plants, and weeds eradicated from the lawn.

Vigilance counts for much in the success of garden work. A sharp lookout must be kept for the aster beetle, the green and the black fly. For the former, nothing better can be suggested than hand picking. Chickens, if permitted in the yard early in the mornings, will pick up many of them. They will not damage any thing by a short stay at this time of the year. The fight against the flies is best conducted with kerosene emulsion. The black fly is specially troublesome about the chrysanthemums. The buds are often injured by this pest. The black aphid will probably also be troublesome about the chrysanthemum plants.

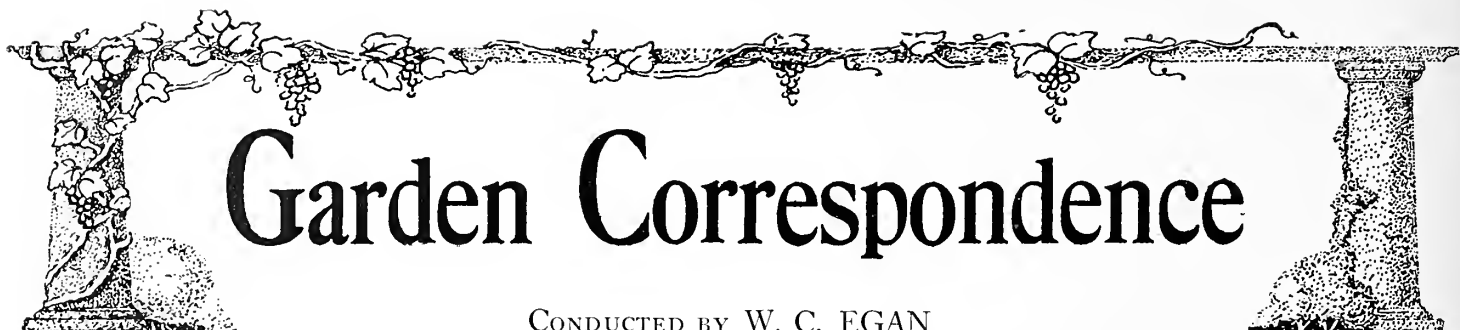
Look closely after the roses which are to bloom in the fall. The ground should be stirred about the roots of the plants and food should be given in the form of pulverized or liquid manure. Dead or injured branches should be removed. The results of attention will be more than compensative.

Having in mind home-grown flowers for Christmas, and nothing can be more pleasing for the festal occasion, the bulbs should be potted during this month. With proper attention daffodils and narcissus may be had from Thanksgiving through the Christmas holidays.

Remember that this is the beginning of the period when the lawn is subjected to the most trying conditions. The regular use of the hose and mower will prove effective.

Among amateur gardeners, as well as others, the peony is rapidly coming into favor. Many improvements in varieties have been brought about in the last few years. Some of the most recent productions have attained remarkable proportions, exhibits being found of flowers measuring seven or eight inches in diameter with a depth of five or more inches. With the improvement in size of the flowers, comes noted variations of colors. Different shades of pink, red, crimson, white and even yellow are now grown. The Department of Agriculture is giving the peony attention at some of its experiment stations, while commercial florists are growing them extensively for decorative purposes. The peony has sufficient

(Continued on page 13, Advertising Section.)



Garden Correspondence

CONDUCTED BY W. C. EGAN

EXTERMINATING ANTS

AS a subscriber to HOUSE AND GARDEN I feel privileged to ask what will exterminate the ants in my strawberry garden. I broke new ground where there were several ant hills and although I plowed the ground well yet the ants burrow into it and destroy my plants. J. S. M.

As your plowing has evidently scattered the larger colonies they are endeavoring to find new nests. Make a series of holes in the nests, six to eight inches deep and about six inches apart. A broom handle will do to make the holes with. Pour a tablespoonful of bisulphate of carbon into each hole, and cover with a blanket, or fill the holes with soil. The fumes will kill the ants.

EVERGREEN HEDGES

Is there any thing that may be used as a very low evergreen hedge or border to formal beds where the box is not hardy? Something that will bear shearing. S. J. E.

Euonymus radicans may be used in such a situation and sheared. It is hardy and long-lived. There is a variegated form on which the foliage is partly a yellowish white. This is a very accommodating plant. It is content to remain a low shrub if no support is offered it, but if close to a stone, stump or a wall it will climb up quite a height. If a post be placed close to a plant, those shoots that can touch it will climb, the others remaining in shrub form.

GROWING RHODODENDRONS

I have bought a new place here (Milwaukee, Wis.) on the bluff and would like to grow some rhododendrons, but not seeing any here I am skeptical about planting. Do you know about their being hardy any where along Lake Michigan? O. A. C.

No broad-leaved evergreen thrives in the section close to Lake Michigan in Illinois or Wisconsin. In some localities, where local influences favor them *Berberis aquifolium* (Mahonia) and the *Euonymus radicans*, do fairly well, the latter being the hardiest, but rhododendrons, azaleas, or anything in the

heath line are failures. Back from the lake some ten or more miles and especially at Lake Geneva, Wis., plantings of rhododendrons have been made, but those I have seen look unhappy.

INDELIBLE INK FOR MARKING LABELS

Please give a formula for a home-made indelible ink for use on zinc labels. W. J. C.

One ounce verdigris, one ounce sal ammoniac, one-half ounce lamp black, one-half pint water.

Mix in an earthenware vessel with a wooden spatula, bottle and shake well before using and write with a new pen.

Cleanse the zinc in water with washing soda so as to remove all signs of grease.

PREPARING SOIL FOR GREENHOUSES

I am building a small greenhouse and intend raising my own plants for outdoor use. What is the best way to prepare my soil? Our natural soil is a moderately heavy yellow clay loam. E. Y. G.

The chances are that you have the basis for an ideal soil. If your house will be completed in time for spring use, you had better obtain some cultivated garden soil as a starter. Next spring plow up some sod from a pasture, plowing shallow, and compost it. Place a layer of this plowed sod where you intend to compost it, say eight inches thick and ten or more feet square, then add a layer of fresh manure of the same thickness, then sod and again manure, and so on, keeping the edges high so that when finished the top will be concave in order to hold moisture. Keep adding the loose soil that drops from the sod. If the field surrounding it is weedy so seeds are apt to blow on it, let the last coating be of manure which can be cast aside when removing the soil. Let it remain until fall, or if you have time chop it down once and repile, covering the top again with a coating of fresh manure. When carrying it to the greenhouse chop it down with a sharp spade unless you did so in the summer. In the meantime obtain some clean sharp sand, and if possible some leaf mould. You can make the latter by piling some leaves in

(Continued on page 14, Advertising Section.)



The purpose of this department is to give advice to those who have country or suburban places as to the purchase, keep and treatment of horses, cows, dogs, poultry, etc. Careful attention will be given each inquiry, the letter and answer being published in due time for the benefit of other readers. Where an early reply is desired if a self-addressed, stamped envelope is enclosed the answer will be sent. No charge is made for advice given.

The Government Morgans

By SPENCER BORDEN

IT is fortunate for any country when there are a few sane men who will sound the warning cry to save valuable interests from destruction by waves of ignorance and prejudice. This thought is certain to come into the mind of the thoughtful horseman as he contemplates the narrow escape we have had from extermination of the old Morgan breed of horses.

Years ago Linsley wrote as full a history of the Morgans as he could before the days of telegraph, telephone, and rapid transit. A quarter century later, "Adirondack" Murray sounded the praises of the breed in his "Perfect Horse." In our day the high priest of the cult is Joseph Battell, who has spent years of time and thousands of money in compiling the "Morgan Register." It has been truly said of him—"If the old Morgan breed is ever re-established, credit will be due to one man above all others for rehabilitating the breed. The prophet of the Morgans is Joseph Battell."

The writer is careful to open the present screed with this well-deserved tribute, since, in its further development, he may find occasion to differ with Mr. Battell in respect to some of his methods, and would not appear ungracious, or unappreciative of his great work.

The "Morgan Register" is truly a monument of personal devotion to a cause. Yet, its door has been swung too widely open. There are too many goats among the sheep.

Why should it mention Hambletonian or Mambrino, or any other of the horde of mongrel horses

that have so nearly swamped the old Morgans with their cold blood? Why should it contain any reference to that most unscientific and harmful system of registering horses, by the test of speed for a mile, which has gathered into the "Standard Bred Trotting Horse Register" every sort of mixed blood from a broncho to a thoroughbred runner, from a pacer to a hackney, until no one can even venture a guess as to what he will get for a foal if he breeds within the lines of the so-called "Standard?"

The time has come when the lover of the Morgan horse should have what is recognized inside the herd books of some of the most discriminating cattle clubs, an advanced register. If it cannot be done in Mr. Battell's day and with his co-operation, it surely will come later.

The "Morgan Register" should be gone over carefully and a black mark put against every animal that does not represent the old Morgan type.

Not only should every drop of pacing blood, Hambletonian blood, Clay, Mambrino, hackney, Percheron and other foreign strains be tabooed, there should be very few Lamberts left in, none unless they conform to the old type. Why? Because, if "Daniel Lambert" was from a mare by "Abdallah," that should condemn him. If not, his breeding is unknown, and should only be countenanced among the Morgans where shown to conform to and reproduce the type.

Type, type, type, this is what should be insisted upon. And the Morgan is the only horse we ever had in this country,—whose superior never existed

for the purpose he served in any land,—that bred true to type.

The Morgan horse was handsome, sound, courageous, willing, gentle, intelligent, long-lived. He was not large in respect of long legs, and speed was an accidental adjunct, which did not necessarily accompany his existence.

There can be little doubt that the original Morgan horse was an animal of pure breeding since he has been able to impress his characteristics on his descendants for more than a century. What that pure blood was, is more than suggested by the fact that "Haleb," an Arab horse from the desert, was chosen from among all the horses shown in the home of the Morgan horses, as the nearest illustration of the original type.

Not only was pure blood at the foundation, environment must have had its influence in fixing the type, the rough hillside pastures, the clear bracing air, the limestone soil, through which run the swift brooks whose waters were sweet and clean, could not fail to contribute to sound legs, big lungs, stout and well developed muscles.

So, it was most fitting that when the United States Government proposed to re-establish the old Morgan breed of horses, the farm should be in Vermont. And it was the public spirit which might be expected of him, which caused Mr. Battell to make the generous gift of the Morgan breeding station to the nation.

There the wisdom ended. Horses were the next thing necessary, and there never has been any particular judgment or discretion displayed by the Agricultural Department of the United States. The same folly that paid \$10,000 for a mongrel stud horse from Lawson's four-in-hand coach, and sent him to Colorado, expecting to establish a race of heavy harness horses by mating him with mares of broncho and other unknown antecedents, was applied to the Morgan venture in Vermont.

In advertising for mares to be used in the Morgan stud, the purest and most typical Morgans were eliminated, by the requirement that they should be 15 hands 2 inches in height. The old Morgans seldom reached 15 hands. From 14.1 (the height of "Haleb," also that of "Justin Morgan") to 14.2 or 14.3 was the Morgan size. Of the true Morgans, very few excepting those in the Morrill family were 15 hands high.

In reading the list of the mares we find Kentucky saddle mares, and others of foreign blood in the foundation stock.

Then what did they do for a stallion? Bought a mongrel! Why? Because he had a brother that had trotted to a low record! This horse is a beauty. He should be gelded, and might make someone a handsome driving horse. He should never be permitted to stand in the stud. Why? Because he is a

mongrel! His sire was a good horse and a Morgan, grandson of one of the greatest horses that ever lived, old "Ethan Allen," son of another great horse, "Honest Allen."

His dam was by a running horse, full of "Potomac" blood. It is notorious, that although "Potomac" is found registered in the thoroughbred stud book, he had so much plow-mare blood in him, that his presence in a pedigree has for years been a stain.

It was the "Potomac" blood in certain American pedigrees that caused a decision of the English Jockey Club to prevent Mr. Haggin's colts and fillies from being entered in the "General Stud Book," which made such a row a few years ago. Then, the granddam of "Gen. Gates" was by a pacing horse. In the words of the immortal Squeers—"here's richness!"

If a man could not breed a horse that should be like Heinze's pickles of "57 different kinds," by going to the premier stallion of the Government breeding stud of Morgans in Vermont, where could he look for it?

Now, there are pure Morgan stallions and mares living, registered in Mr. Battell's book, that could be had for the Government stud.

The writer could direct any one truly interested to a dozen or more, and put the Government managers in communication with a man who knows the old type and where to find them.

The Government managers know about Mr. Schuyler's horse "Rob Roy" and Mrs. Kelley's "Falcon," for they have sought their services. There are others equally good and pure bred, more nearly thoroughbred in Morgan lines than most of the running horses in the Jockey Club stud book.

But the point is what should be held to. If the Government is going to breed Morgan horses, they should breed pure Morgans. This is not an argument that there is no other good horse. It is merely an insistence that a Morgan horse is one thing, and any other horse is something else.

If it is worth while for the Government to breed Morgans, they should be real Morgans, so pure, so true to the old type, that any one who wants to try experiments with Morgan blood in other families will be sure he is getting nothing else if he buys at the Government stud.

Tuberculin is one thing, anti-toxin for diphtheria is another. It would be just as reasonable for the Government to mix the two, in order to deal with either tuberculosis or diphtheria in a single dose, as for the Government to pretend to be breeding Morgan horses, and really be putting out a mixture of Morgan, thoroughbred, pacing, saddle bred, hackney mongrels. And all these are to be found in the Morgan horses of the Government breeding stud in Vermont.

THE EDITOR'S TALKS

(Continued from page 65.)

be not interfered with, and that ample passage ways be reserved behind the stands.

Competitors will submit drawings as follows:

A plan showing stands from the Peace Monument to Seventeenth Street, at a scale of 200 feet to the inch.

An elevation of a typical stand, at a scale of eight feet to the inch.

A cross-section of the Avenue and stands, at a scale of eight feet to the inch.

Additional space on stretcher may be utilized to show any details desired.

Drawings will be mounted on a board or stretcher, thirty inches by fifty inches.

Plans will be delivered, prepaid, by December 1, 1908, addressed to Mr. Percy Ash, The Octagon, Washington, D. C.

Three prizes are offered: First—Three hundred (300) dollars. Second—One hundred (100) dollars. Third—One hundred (100) dollars.

Each of these prizes will be increased if the funds available permit.

Other meritorious plans will be given mention.

Designs should be signed and should be accompanied by a brief description covering not more than two pages of type-written matter.

For a clear understanding of the situation, the Avenue and the entire route of the procession should be personally visited.

Photographs of the Avenue may be obtained from local photographers, such as: Leet Brothers, 14th Street and New York Avenue, or Henry Farnham, 936 F Street, N. W.

In order to diminish the number of plans submitted, it is suggested that local clubs have a preliminary competition.

Additional information, if there be any, will be given by circular letters to each registered competitor. This additional information will not be given later than November 1, 1908.

Competitors will be registered upon payment of one (1) dollar to Mr. Percy Ash, the Secretary of the Washington Chapter A. I. A., The Octagon, Washington, D. C., and will each be furnished with a plat of the Avenue. Dotted lines on plat indicate outline of public reservations or parks.

Committee on invitation: Jos. C. Horn-

"Standard" Bath Room

"Standard" Lavatory

"Standard" Kitchen

"Standard" Laundry

Sample Label

STANDARD SANITARY WARE

GREEN & GOLD LABEL

STRICTLY FIRST QUALITY

REGISTERED AT WASHINGTON, D.C.

You must have healthful, sanitary Plumbing Fixtures to have a healthful, sanitary Home

By Equipping with Genuine **"Standard"** Green & Gold Label Plumbing Fixtures

the health of your household is safeguarded for all time and the problem of home sanitation is solved for good.

No other plumbing equipment provides the same thorough satisfaction in sanitation, service and actual use as genuine "Standard" "Green and Gold" Label Fixtures. No matter how much or how little you wish to invest in your sanitary fixtures, there is a genuine "Standard" equipment for you at that price. The genuine "Standard" equipment is the most sanitary, the most economical, and the most beautiful of all plumbing equipment made for household use.

To protect yourself against prevalent substitution, and to make sure that the fixtures installed in your home are genuine "Standard" Ware, insist that each and every fixture bear the "Standard" "Green and Gold" Guarantee Label. Look for this label and refuse any fixture without it. The "Standard" Label means a full dollar of value for every dollar you invest, and is a protection you cannot afford to be without.

We want every householder to have our beautifully illustrated 100-page book, "MODERN BATHROOMS." This book will save you many dollars when purchasing the sanitary equipment for your home. Sent on receipt of 6c. postage and name of your architect and plumber (if selected).

Address **Standard Sanitary Mfg. Co.**, Dept. 40, Pittsburgh, Pa., U. S. A.

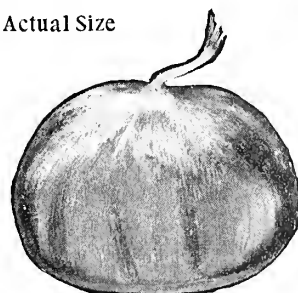
Offices and Showrooms in New York: "Standard" Building, 35-37 West 31st Street.

Louisville: 325-329 West Main Street.
London, Eng.: 22 Holborn Viaduct, E. C.

Pittsburgh: 949 Penn Avenue.

New Orleans: Cor. Baronne & St. Joseph Sts.
Cleveland: 648-652 Huron Road, S. E.

Actual Size



For full information, testimonials, etc., address

GLEN BROTHERS,

Sole Agents.

Plant SOBER PARAGON
The only Large, Sweet CHESTNUT

The nuts are large in size, being from 3 to 4 inches or more in circumference, and have a sweetness of flavor equal to the native sweet chestnut.

ORNAMENTAL For lawn or park its beautiful dark, rich waxy green foliage makes it a most stately tree.

PROFITABLE The *Sober Paragon Chestnut* is a hardy, rapid grower and begins bearing when two years old.

Prof. N. S. Davis, Bucknell University, says: "It is one of the most remarkable discoveries of this decade."

To every *Sober Paragon Chestnut Tree*, when shipped, is attached a metal seal upon which is impressed the words "SOBER PARAGON" as illustrated herewith.



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*Unlimited
Hot Water
at Every
Fixture*



All this is possible without the unsightly kitchen range boiler with its extreme heat and many other drawbacks. With a Ruud Automatic Gas Water Heater connected to the water pipes in the basement, you merely turn any hot water faucet in the house for an unlimited supply of clean, hot water. Does not raise the heat of the house a fraction of a degree. Laundry, kitchen or bathroom—singly or all together—it makes no difference—the hot water comes in ten seconds from the time you turn the faucet—enough for a shave, a big wash, or twenty baths. The

RUUD

**Automatic Gas
Water Heater**

is the most wonderful of all household inventions. It burns gas, and *actually regulates its own fuel while in operation*, giving maximum results at minimum cost. The water flows scalding hot until faucet is closed, this simple act shutting off the gas altogether and stopping fuel expense. Adapted to natural or artificial gas.

Easy to attach in your basement to pipes already installed.

It takes a book to tell about it. Write for this FREE book to-day and for list of families in your vicinity who use the Ruud.

RUUD MANUFACTURING COMPANY, Dept. F, Pittsburgh, Pa.

FOREIGN—(British Ruud Manufacturing Company, London, Eng.)
(Ruud Heisswasser Apparatebau, Hamburg, Germany.)



blower, Léon E. Dessez, Waddy B. Wood, Snowden Ashford; Percy Ash, *Secretary*.

The committee acknowledges its indebtedness to members of the Washington Board of Trade and Washington Chamber of Commerce for contributions to the Prize Fund.

CORRESPONDENCE

REDECORATING A COUNTRY HOME

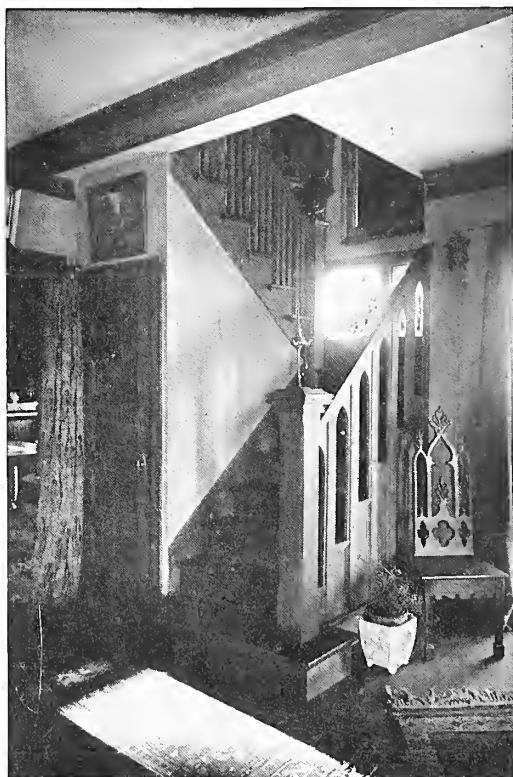
RECOGNIZING the value of your department I wish to ask your advice and co-operation in redecorating and painting my country home, having every confidence in your ability to make up artistically what my little home lacks architecturally. Do you consider the spring or fall the best time for outside painting?

We are in the hill country, my own particular hill having an elevation of about 600 feet, the house standing on a six-foot terrace surrounded by an extensive lawn, deciduous and evergreen trees well divided on the four acres, but on the lawn most stately Norway spruces. No tree however within fifty feet of house. Atmosphere clear and dry.

What color do you suggest for outside of house, barns, dog kennels, etc.? I enclose photographs showing both sides of the house also a rough sketch of first floor which may help you on interior decoration. The basement kitchen, twelve by fifteen feet, has an east window and a south door, a four foot Flemish oak wainscoting, doors white. I rather favor a Dutch kitchen, if you will give details, unless you advise differently (walls painted).

The standing woodwork of first floor (see sketch) is white except dining-room which is black to match Flemish oak furniture. No wainscoting. Would you suggest a Dutch shelf? All ceilings are nine feet four inches with old-fashioned cornices all round. Hall runs through house connecting both piazzas. Main bedrooms on second floor practically identical with lower rooms except that room over library is divided giving a bath-room of about eight foot six by fifteen which I would like attractive and hygienic. It has a four-foot golden oak wainscoting which I do not like. All floors are quartered oak. Those on first floor have a border of mahogany. I think I have given all details and will leave the rest to you.

Decorative Cloths THE HOLLISTON MILLS



Used by the highest class decorators in the country and found superior to any other wall covering

NORWOOD, MASS.

U. S. A.

Absolutely sanitary—will not hold dust—colors are fast, lasting and match perfectly.

New York Office No. 67 Fifth Avenue

SEND FOR SAMPLE BOOKS—FREE

GURNEY HEATERS

FOR HEATING ANY DESCRIPTION OF BUILDING BY STEAM OR HOT WATER

THEY GIVE ENTIRE SATISFACTION • SEND FOR CATALOGUE.

GURNEY HEATER MANUFACTURING CO.

NEW YORK OFFICE 12 E 42ND ST. 188-200 FRANKLIN ST. BOSTON.

If possible I would like samples of wall-paper and curtains for the different rooms in accordance with your suggestions. Do not want any heavy curtains. I need scarcely add that I will feel greatly indebted to you and trust you will give the matter your earliest consideration. I shall await your answer with much interest. I would wish above all things to have the interior absolutely harmonious, and I favor soft tones.

Am enclosing stamped envelope and also extra stamps for samples. Kindly give prices, names of manufacturers, etc. Library furniture, mahogany, music room, mahogany and Vernis Martin, dining-room, Flemish oak, two bedrooms curly birch, one mahogany. Oriental rugs on first floor. Will you please name a good floor dressing. The one I am using absorbs too much dirt.

Answer: We take pleasure in rendering you any assistance possible and advise as follows. For the exterior of your house in its beautiful setting of trees, we would suggest cream white paint treating the shutters and shingles in a rich shade of green. This will make your house appear larger and the fact that there will be no contrasting color introduced for the trim, will greatly enhance its appearance. Green and white striped awnings may be attractively used in carrying out this scheme. We are sending you by this mail a complete color scheme for the interior. For the music room I send a paper in white with a suggestion of green, the green to be carried out in the draperies. The mohair velour sample is for upholstery should you require any material for this. The hall in green, upholstery for window seat green velvet flecked with gold. The brown favrile paper is for the library and the dining-room should have the combination of paper for upper third with lower wall of Japanese grass-cloth. The specifications will give you full descriptions of rooms, ceiling tints, draperies and prices of materials.

For the kitchen in which you wish the Dutch idea to prevail, I send a choice of two papers. For the bedrooms I recommend a light and gay treatment. The samples sent allow you a choice of color and design. For the bath-room the blue tile effect paper is to be used on the wall with the woodwork entirely of white enamel.

Should you wish any changes made in

CRYSTAL Domino SUGAR

SOLD BY GROCERS EVERYWHERE!

5¢ Sealed Boxes Only! Best Sugar For Tea and Coffee!

ARE YOU INTERESTED IN PICTURES?

WE invite a visit to the Henry Schultheis Galleries where you may find the largest and most varied assortment of oil paintings, water colors, colored prints, facsimiles, photographs, and framed pictures of every description. We may have just what you want and at prices that will appeal to you. You may have pictures to be framed or old frames to be renovated. We can serve you in this particular as well as any one in the country. Our business is extensive and our prices are moderate in line with good work.

HENRY SCHULTHEIS
Importer, Wholesale & Retail Dealer
Frame Maker and Gilder
55-57 Vesey Street
New York



The **RECOGNIZED SUPERIOR** of all
Imported and Domestic
Cocoas and Chocolates



Cleanness—Harmony

That's what you secure when you decorate the walls of your home with Alabastine. It's inexpensive and easy to apply—anyone can do the work.



Alabastine

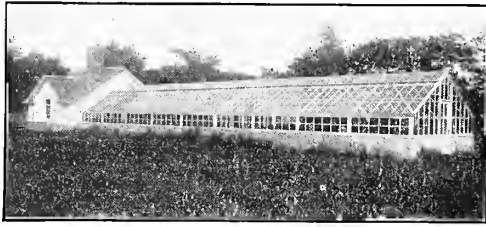
The Sanitary Wall Coating

comes in many soft, velvety tints and brilliant white and is for sale everywhere. Send a 2-cent U. S. postage stamp for our very interesting book, full of useful information, and showing actual samples of the dainty Alabastine tints.

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ON STARTING YOUR GREENHOUSE RIGHT



Upon its right construction depends the success of your greenhouse. The importance of the right start is set forth in an interesting way in our greenhouse booklet. Send for it.

HITCHINGS & COMPANY,

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New Cooking Range New Warm Air Distributors
Open Grates and Stoves for Wood and Coal
Special Stoves for Laundry, Stable, Greenhouse, etc.
Steam and Hot Water Heating Systems

There are many reasons why you should have only Spear's Heating and Cooking appliances—the most modern, efficient, and economical—In Your Country Home

Write to-day for further information and estimates

Hotels and Institutions receive special attention

James Spear Stove and Heating Co.

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GALLOWAY TERRA COTTA AND POTTERY



No.
214

20
inches
wide

Italian Pots, Sun-dials,
Flower Boxes, Statuary,
Vases, etc., for garden or
interior decoration.

William Galloway,
3218 Walnut St., Philadelphia.

Write for book, "Garden and House Terra Cotta,"
with copper engravings of many choice examples
of the potter's art.

THE Velvety Grip

THE CUSHION RUBBER BUTTON ARE MOULDED FROM BEST GRADE RUBBER

HOSE SUPPORTER
WORN ALL OVER THE WORLD

DO NOT BE DECEIVED
BY BUTTONS MADE OF WOOD
PAINTED OR COLORED TO
IMITATE RUBBER

THIS GUARANTY COUPON—IN YELLOW
IS ATTACHED THIS WAY
TO EVERY PAIR OF THE
GENUINE — BE SURE
IT'S THERE

Sample Pair, Mercerized 25c., Silk 50c.
Mailed on receipt of price

GEORGE FROST COMPANY, Makers
BOSTON

THE Velvety Grip CUSHION RUBBER BUTTON
IS GUARANTEED TO
DEALER AND USER
AGAINST IMPERFECTIONS

THE BUTTONS AND
LOOPS ARE LICENSED
FOR USE ON THIS
HOSE SUPPORTER
ONLY.

the scheme I shall be glad to hear from you and submit further suggestions.

FINISH FOR BATH-ROOM

What shall I use to cover the wood wainscot in my bath-room? It is plain three-inch tongue and grooved pine. It has been varnished in the natural color. I would like to make my bath-room all white. What shall I do with the wall above, this is of rough plaster.

Answer: There are a number of firms making excellent finishing for the woodwork in bath-rooms, kitchens, etc. The names of the materials and the firm from whom you may obtain these I will send you. Paint your wall above the wainscot a pale green in oil paint, the ceiling should be white, all woodwork in the room should of course correspond with the wainscot.

It will be necessary to use a varnish remover and cleanse the wood of its present finish.

CONCERNING DOMESTIC RUGS

I shall be moving into a new apartment on my return to the city after the summer vacation and am anxious to settle some of the essential points of its furnishing. The woodwork throughout is ivory white with mahogany doors. My furniture is mostly mahogany. The walls I wish to have decorated later but I wish now to go up to the city for a few days and select my rugs. The walls can then be decorated in accordance with them.

I cannot buy Oriental rugs, first because of the expense and secondly I want large rugs in each room nine by twelve feet. I shall require five of these. Kindly recommend to me the style of rug you would advise. The rooms are not large but a nine by twelve rug would be all that is necessary in each room leaving a good margin of the parquetry floor to show.

Answer: We are glad to supply you with the desired information as we know of a line of rugs which will come wholly within your requirements. These rugs have the durability of the Oriental, hand-woven ones. The weave is close and the pile is quite deep. They show faithful reproductions of the Kazak, Bokhara, Oushak and others. In colors, they are soft and beautiful.

For your rooms in which you will have

A Butler's Pantry Door



should swing both ways; should close gently and without noise and stop at once at the centre without vibrating. The only way to accomplish this is to use the "BARDSLEY" CHECKING HINGE. It goes in the floor under the door and there are no ugly projections on the door.

JOSEPH BARDSLEY

147-151 Baxter Street

New York City

the least variety of decoration, that is the least figure to show in wall covering, furniture or drapery, I would suggest that you select one of these rugs showing an Oriental design.

For your drawing-room we would advise a two-toned rug of this character, that is the light center with the eight-inch border in a darker shade. Runners for the hall may be purchased in these goods. We cannot mention the names of makers in these columns but will send you the name and address. The price of the nine by twelve feet size is \$50. We are sure you will not regret purchasing these rugs.

HEATING THE HOUSE

I would be glad if you would give me some definite information in regard to the kind of heating apparatus to install in my suburban home. I have had such varying advice from my architect and friends that I shall be glad to let HOUSE AND GARDEN settle the matter for me.

Answer: We are pleased to assist you but feel that one's architect's advice is always safe to follow but since you request it, send you some addresses of firms from whom you can obtain catalogues and full information as to installing, etc. We may add that these are absolutely reliable.

SUGGESTIONS FOR THE MONTH

(Continued from page 67.)

THE GARDEN

vigor to produce stems of ample strength and height to maintain the largest flowers. Where the plants are planted in suitable soil, they continue to increase in size and profusion of bloom and in this respect possess an element of practical, permanent value. It is a gross feeder and the very best of soil is none too good. A soil retaining a moderate degree of dampness is the most desirable.

The time for planting the peony is as near after the middle of August as the buds become ripened and may be continued until November. In the next issue directions as to planting and culture will be given.

Not much has been heard of the Japanese wineberry of late, but it is both desirable as an ornament and as a fruit. Those who have not got it in their collection should give it a trial.

The Only Real Stains

If you have only seen the crude and tawdry colors of the thinned-paint imitations of

Cabot's Shingle Stains

you have no idea of the beautiful coloring effects of the true Stains. They are soft and deep, like velvet, but transparent, bringing out the beauty of the wood grain. Half as expensive as paint, twice as handsome, and the only Stains made of Creosote, "the best wood preservative known."

Samples on wood and Catalogue sent free on request

SAMUEL CABOT, Sole Manufacturer

141 Milk Street, Boston, Mass.

Agents at all Central Points



A. S. Bell, Architect, New York City

"Quilt" the warmest sheathing paper

FIRST IN THE FIELD

in this case means

STRONGEST - FINEST - BEST

Peerless Mortar Colors

Send for color card and booklet

SAMUEL H. FRENCH & CO.

Paint and Varnish Manufacturers

Established 1844

Philadelphia

Stanley's Ball-Bearing Hinges

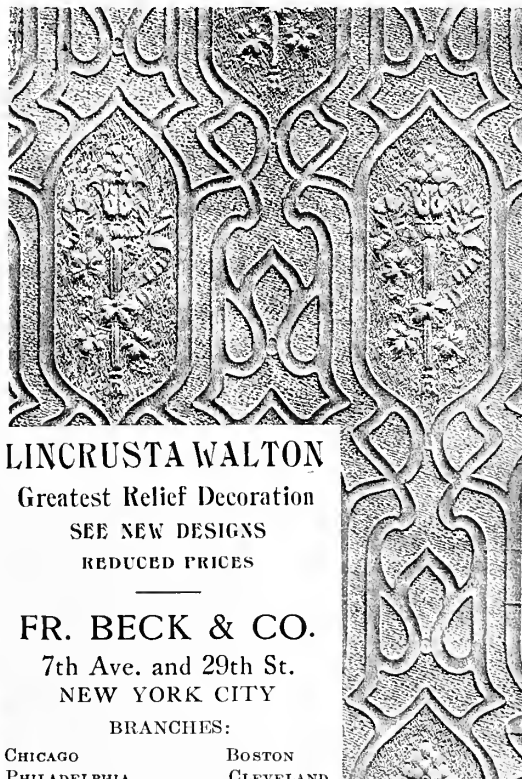
Nothing equals them for hanging doors either in

Big Public Buildings or Private Dwellings

Two will frequently take the place of three ordinary hinges, and their action is noiseless and perfect. Made in Wrought Bronze and Steel.

THE STANLEY WORKS

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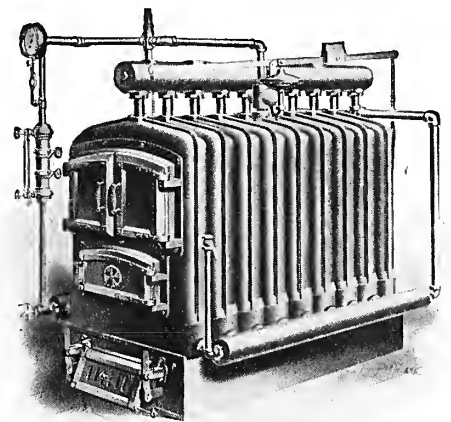
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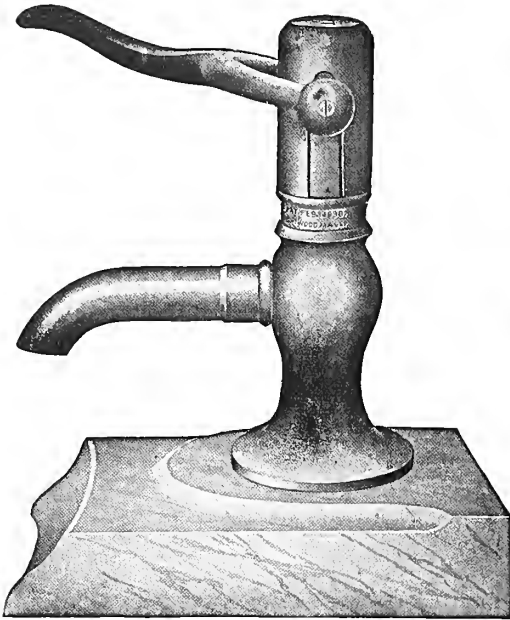
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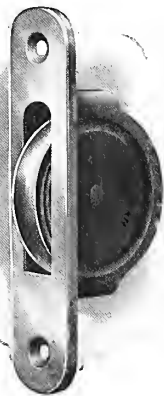
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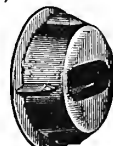
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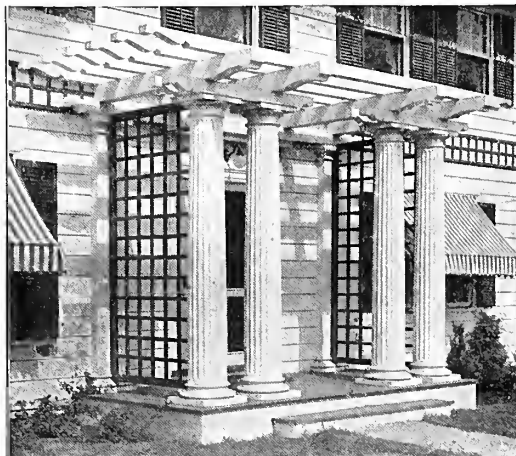
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Send for catalogue P 19 of columns, or P 29 of sun-dials, pedestals, etc.

GARDEN CORRESPONDENCE

(Continued from page 68.)

a pit or some fence corner and rotting them; turning them over and breaking up the lumps hastens decay. If the sand is left out of doors it had better be put in a box or the rains will wash it away. When sowing seed add about one-sixth each of sand and leaf mould to four-sixths rotted sod, sift the product through a fine sieve. Place some of the sods at the bottom of the seed box, the coarser parts on them and resift some very fine soil on top and press it down for a seed bed. For growing plants in pots you need not sift.

FALL BLOOMING PERENNIALS

What perennials are there, worthy of garden culture, that bloom in September? I am working on a scheme of planting and would like the information. C. H.

You have quite a number to select from, *Rhexia Virginica*, the meadow beauty, with its pretty spikes of white pink blossoms, thriving in an open situation, in good deep soil.

The Culver's root, *Veronica Virginica*, while not as showy as some of the other speedwells may be grown with effect at the rear of a border where its numerous spikes of small white flowers, held some four or more feet from the ground, may be seen.

One of the old-fashioned live-for-ever, *Sedum spectabile* is one of our finest autumn blooming plants, giving us broad, flat heads of small, but showy rosy flowers that remain in good condition a long time. There is an improved variety now in the market in which the flowers are darker in color.

For a low growing deep blue flower you can have the Chinese *Plumbago Larpenæ*, which does best in a light soil in a sunny position.

In sheltered positions and in light soil, *Lilium speciosum*, with its rosy white petals, crimson spotted, will thrive.

For a semi-shady position, *Funkia grandiflora*, or *F. subcordata* make a rounded dome-like plant with handsome broad leaves. It requires some years' growth to show its true character. The flowers are white and thrown well up above the foliage.

Anemone Japonica and its different varieties, in pink and white, single and

double bloom quite late. They are late in starting in the spring, and where one grows the biennial Canterbury bells, which die after blooming and are gone by midsummer, they may be planted in among the anemones, and pulled up when past their best. It is often a puzzle to find a place in which to place any plant like the cup and saucer Canterbury bells, which leaves a vacant space when through blooming, or the gorgeous Oriental poppy which loses its foliage after blooming. Planting them among the Japanese anemones helps solve this problem.

Anthemis tinctoria, the yellow chamomile, will bloom from July to November.

All of the hardy perennial asters are fall bloomers and selected forms of the golden-rod are good companions.

Gaillardia grandiflora, blooms in summer and keeps on until frost. Nearly all of the perennial sunflowers are autumn bloomers and some are well worth growing.

The *Liatris pycnostachya*, or blazing star, gay feather, with their long spikes of purple flowers, are imposing in a mass and the *Lobelia cardinalis*, if it can be induced to remain with you long makes a fine show.

All of the Rudbeckias bloom in the fall. *Rudbeckia triloba*, a biennial that will seed itself should not be overlooked.

Tricyrtis hirta nigra, the Japanese toad lily having a curious orchid like flower will be the last to bloom.

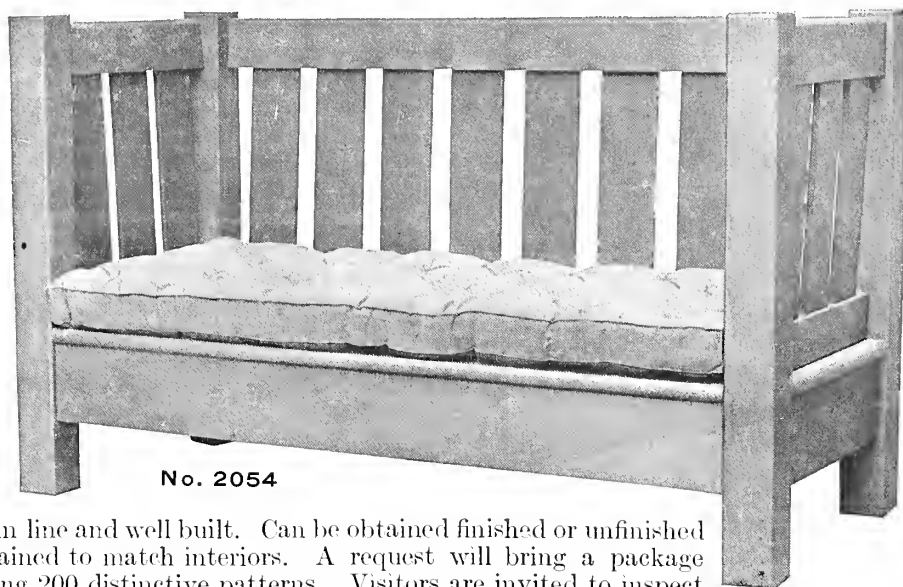
Glen Brothers, Inc., Nurserymen, Rochester, N. Y., have issued a handsome illustrated catalogue descriptive of the new sweet chestnut, "The Sober Paragon," originated by Mr. C. K. Sober, Lewisburg, Pa. It is an attractive booklet, and is full of facts relative to the cultivation, the food value and the commercial value of this chestnut. Any one, with even a small place, can have chestnut trees and chestnuts. The catalogue is free for the asking.

Hoya carnosa, known as the wax plant and honey plant, is too seldom seen in greenhouse collections. It is an interesting lawn plant, and when in flower is a good seller. It always interests young gardeners to be told that the old flower heads are not to be cut off, as new flowers come from them the next season.—*Florists' Exchange*.

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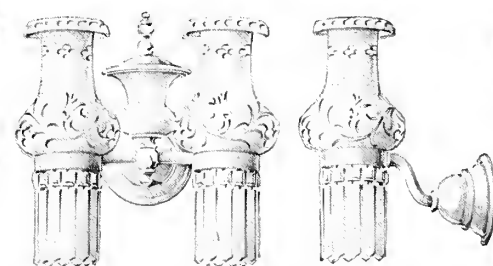
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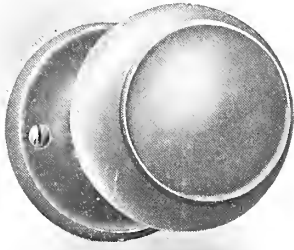
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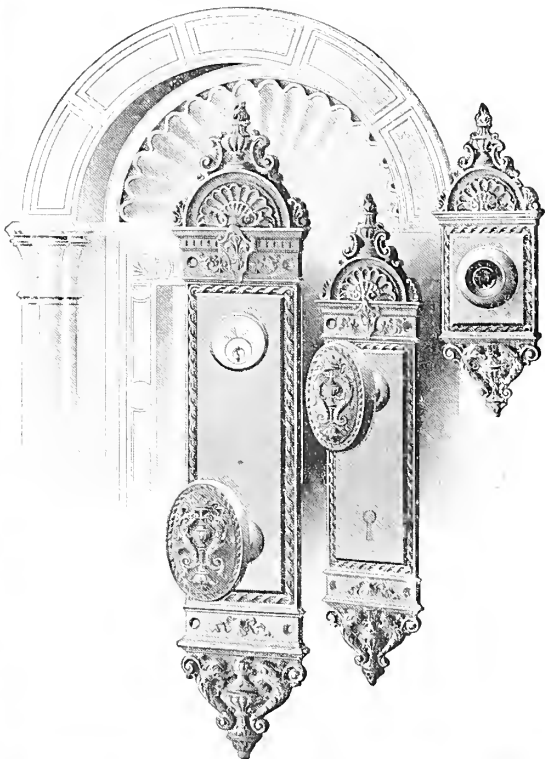
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VITREOUS CHINAWARE FOR THE HOME BATH-ROOM



PLATE 986-K

THE bath-room for your home should receive the most careful attention of any room in the house. Absolute sanitation is the aim of civilized people, and the sanitation of your home bath-room is your first consideration. Without sanitary fixtures this object cannot be reached, no matter how good the workmen may be who instal the bathtub, washstand or closet bowl and flush tank.

For reasons of cleanliness and durability solid white vitreous chinaware is firmly established as the nearest possible perfection in bath-room sanitary equipment. For many reasons vitreous china closets and closet flushing tanks, as above illustrated, demand your serious consideration. Being made of a solid white vitreous chinaware, they are impervious to the action of water or acids, having no seams there is no danger of warping, and the surface being a clear hard glaze baked into the body of the ware as an integral part, paint and varnish troubles are eliminated. No metal lining is needed, therefore the dangers of corrosion are not to be feared, and the cost of vitreous china fixtures does not exceed that of a closet with the usual metal-lined wooden tank.

Of the hardness of rock, simplicity of operation, ease of cleansing and beauty of design, vitreous china closets and closet flushing tanks are acknowledged the ideal fixtures for the home bath-room.

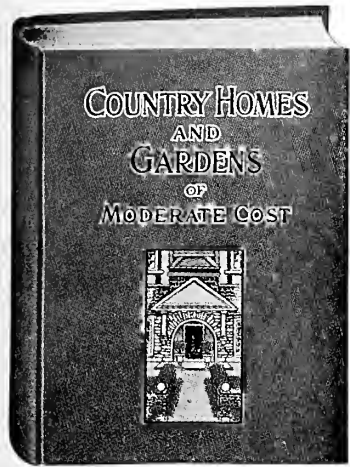
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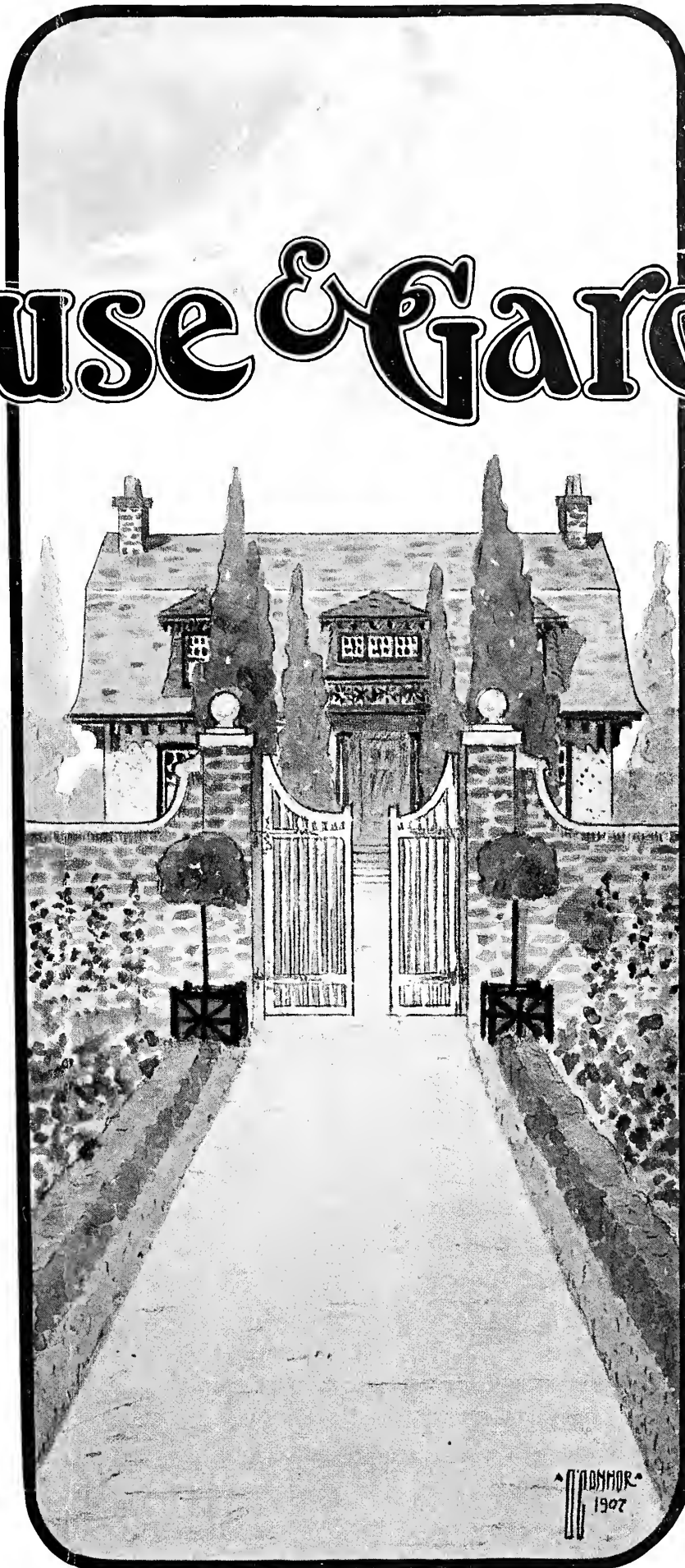
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Vol. XIV

SEPTEMBER, 1908

No. 3

House & Garden



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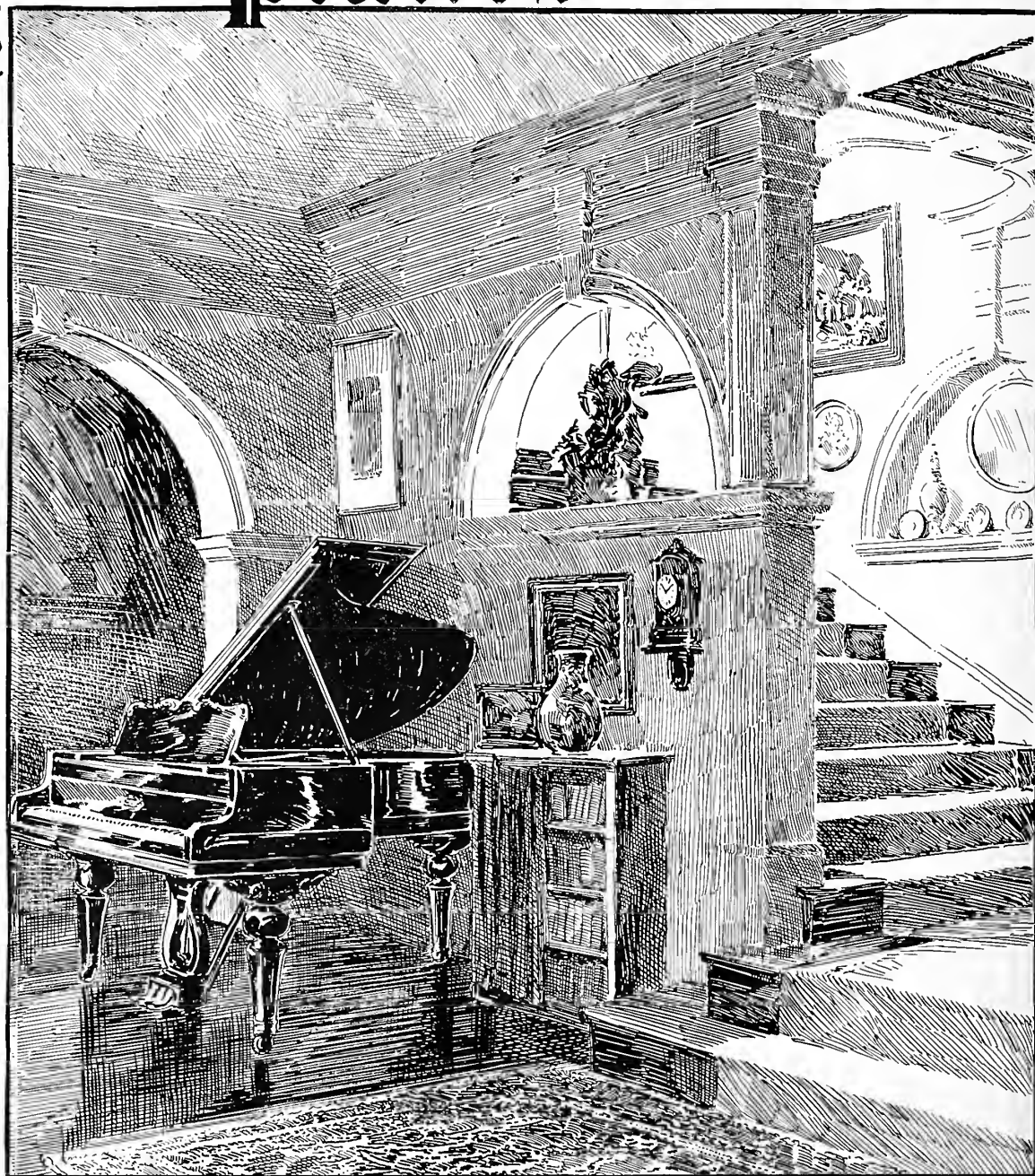
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A great deal of attention has been paid of late to the producing of sorts of evergreens suitable for this purpose, of good outline, rather pyramidal than spreading and with foliage that when several kinds are near each other there will be contrasting colors.

A good selection can be made from the following kinds: balsam and Douglas' spruce, box bushes, Lawson cypress, evergreen euonymus, Japanese and other hollies, junipers, white, Norway and hemlock spruce, cembra and white pine, retinisporas in several varieties, yews, American and Chinese arbovitæ.

From the foregoing list a collection such as is generally met with could be got together, one that would please.

The potting or boxing of the plants should be done soon, well in advance of winter, that they be well established before housing time comes. There will be no need to give these evergreens any care at all after they are potted beyond putting them in a half-shaded place and giving them an abundance of water for a week or two.

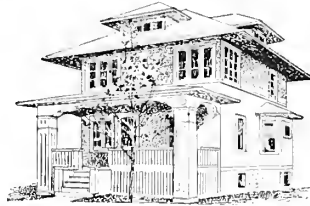
A collection of such potted evergreens set about a florist's establishment adds to its interest and attractiveness.—*Florists' Exchange.*

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NUMEROUS Parisian monuments are surrounded by rails of wrought-iron, and these, as a rule, are gilded over. The quantity of the precious metal utilized is so infinitely small that one can hardly imagine that it would be worth anybody's while to take the trouble to smash and carry away these rails. Recently the police surprised a gang of robbers at work on the fence of the Jardin du Luxembourg, but so clumsily did the officers go to work that all the criminals escaped with one exception, and he vigorously protested that he knew nothing of the gang and was only a passer-by.—*Galignani Messenger.*



A No. 22 IDEAL Boiler and 240 ft. of 38-in. AMERICAN Radiators, costing the owner \$112, were used to Hot-Water heat this cottage, at which price the goods can be bought of any reputable, competent Fitter. This did not include cost of labor, pipe, valves, freight, etc., which installation is extra and varies according to climatic and other conditions.



A No. 3-22 IDEAL Boiler and 600 ft. of 38-in. AMERICAN Radiators costing the owner \$280, were used to Hot-Water heat this cottage, at which price the goods can be bought of any reputable, competent Fitter. This did not include cost of labor, pipe, valves, freight, etc., which installation is extra and varies according to climatic and other conditions.



A No. C-243 IDEAL Boiler and 750 ft. of 38-in. AMERICAN Radiators, costing the owner \$350, were used to Hot-Water heat this cottage, at which price the goods can be bought of any reputable, competent Fitter. This did not include cost of labor, pipe, valves, freight, etc., which installation is extra and varies according to climatic and other conditions.

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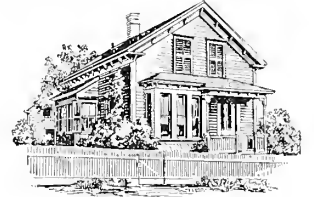
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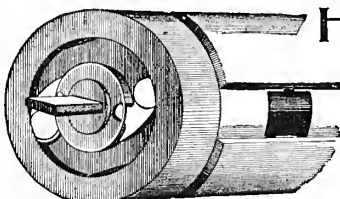
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A No. 015 IDEAL Boiler and 175 ft. of 38-in. AMERICAN Radiators, costing the owner \$116, were used to Steam-Heat this cottage, at which price the goods can be bought of any reputable, competent Fitter. This did not include cost of labor, pipe, valves, freight, etc., which installation is extra and varies according to climatic and other conditions.



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The best Italian villas were built in the sixteenth century by the rich cardinals of Rome as summer residences and were surrounded by many shade trees in their formal gardens and a profuse water supply on account of the hot climate. Most of them are now rather neglected on account of the comparative poverty of great Italian families and

* The Architecture of Greece and Rome. A Sketch of its Historic Development by William J. Anderson, A. R. I. B. A. and R. Phené Spiers, F. S. A., F. R. I. B. A. Second edition revised and enlarged by R. Phené Spiers, size 6½ x 9½ inches, pp. xxii + 359, price \$7.50 net. Imported by Charles Scribner's Sons, New York.

† Country Residences in Europe and America. By Louis Valcoulon Le Moyne. Size 11 x 14½ inches, pp. viii + 460, price \$7.50, net. Published by Doubleday, Page & Co., New York.

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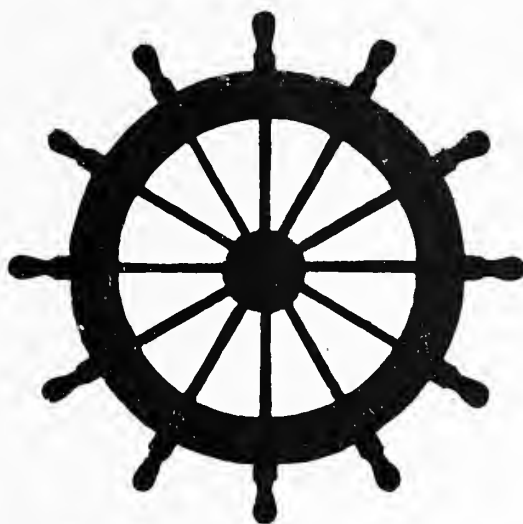


some of their gardens have been made public parks. The house generally stands in a small plot of a few acres where the great English country house is surrounded by its thousands.

Among the French places treated Versailles is the most famous. Indeed this colossal royal home, costing nearly \$100,000,000 stands by itself as a monument of lavish expenditure. Architecturally these French palaces have become models for the rest of the world, and many of the gardens were planned by Le Notre, the famous landscape gardener of the time of Louis XIV.

But it is in England that the country home has reached its most attractive development. The great manor with its thousands of acres of forest or farm land, its park of a hundred acres and its garden of a score more, is the English nobleman's most precious possession. His castle, which has descended to him through a long line of illustrious ancestors, the adjoining church, the village and the tenants, are all an intimate part of his life. It matters not that his home is a day's journey from London and inconvenient of access. He has interests there to which he can devote himself, and he frequently entertains parties of friends with shooting or hunting. The country house and the house-party have long been important features in English life.

We have not attained in America the cultivation of the country life as it is practised in England. For one thing the desire of every man here to own his own house, even if mortgaged, prevents the maintenance of such extensive estates in America by income from a reliable rent-roll. Popular fashion, too, frequently changes the values of residential districts and still more sudden turns of financial fortune have conspired with her. The young American marries and leaves his ancestral home, seldom to return to it. Into him has not been trained the reverence for the old family place that actuates the Englishman. It is one of the failings of our virtues. We are not apologizing for it. In this country it is neither appropriate nor necessary. This condition is reflected in the book before us. Except for Mt. Vernon, Arlington and the Longfellow house none of the places pictured is of historical significance. Biltmore, near Asheville, North Carolina, with its hundred thousand acre domain and its



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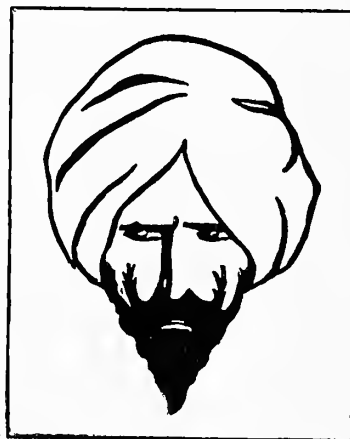
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"Reminiscences and Reflections," by Sir John Hare,
the famous English actor.

"The Life Story of a Wild Orchid." By J. J. Ward

The **COLOR SECTION** in this number is devoted to an eight-page article entitled

"PROBLEM" PICTURES

The term "problem" as applied to a picture expresses a work of art in which the artist's meaning is capable of several different interpretations. It is only human nature, when one is perplexed how to explain a scene in a play, a poem, or a picture, to ask what the author himself intended to convey.

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neighboring village, is an effort in the English manner. Most of the other places are more modern than the historic homes of Washington, Lee and Longfellow and are simply elaborate but comfortable country houses.

The volume is well printed and tastefully bound. The chief flaw is the author's monotony of expression and his habit of making a paragraph of nearly every sentence.

COLOR IN THE FLOWER GARDENS*

SURELY to have color is one of the chief reasons why we make flower gardens, and Miss Gertrude Jekyll has made a sensible study of the none-too-easy problem of having a garden bloom with satisfying color-effects all the year round. "I believe," she says, "that the only way in which it can be made successful is to devote certain borders to certain times of year; each border or garden region to be bright for from one to three months." She takes the subject up by seasons and her volume is very suggestive to those who are more than mere grubbers in the soil.

It will appeal to the esthetic taste of many. The book is one of the excellent "Country Life Library" and naturally its advice must be taken with the necessary allowance for differences between the climate of England and that of America. A large number of handsomely printed illustrations and garden plans are included.

A SUBURBANITE'S GARDEN DIARY†

PROBABLY the Commuter is lightly regarded because his happier life makes him laugh when the inmates of tall tenements grow haggard with care. At any rate the Commuter is now offered a book decked out in bright pink and green, for keeping the joyous tally of his experiments with mother earth. It looks like one of those gay volumes presented to new parents by frivolous friends in which to chronicle every event in Baby's life. But the Commuter will accept this volume cheerfully for he will see that it contains suggestions for the flower garden month

* Colour in the Garden. By Gertrude Jekyll, pp. xiv+148. Size 6 x 9 1/4 inches. Price \$3.75, net. Imported by Charles Scribner's Sons, New York.

† The Commuter's Garden Record. Compiled and designed by Amy Carol Rand, and published by H. M. Caldwell Co., New York and Boston.

by month and tables by which to plant many kinds of flowers. On the pages of the latter half of the book are printed green trellises overgrown with pink flowers, the white spaces between the bars being designed to receive entries of the plantings. It is a pretty album made for jotting down the notes of a pleasant recreation.

MORE SERIOUS GARDEN ACCOUNTS*

MR. LORING UNDERWOOD provides a page for each day of the year with blank spaces in which to write the names of plants started on their way to bloom, with comments on the weather, and the expense involved. Provision is made for a record covering four years so that the gardener may profit by his own past experience. Each page also contains short comments and helpful suggestions, which are indexed at the end of the book for reference to any particular information desired. This index is ingenious and useful. It lists the plants alphabetically by their common names and refers to the date on which each variety was set in the ground, so that the methodical gardener may constantly have by him a reference book of no small value.

NEW TREE DISCOVERED

THE new locust tree discovered last year in Louisiana, near Shreveport, by Professor R. S. Cocks, of the Chair of Botany of Tulane University, has just been pronounced by C. H. Sargent, of Harvard University, to be one of the few recent discoveries of new trees in the United States.

The new tree has not yet been named, but technically it will likely be named for its discoverer, after the usual custom. It is a species of locust, and is differentiated from the two known locusts principally by its pod and seeds. The ordinary honey locust has a pod about twelve inches long, containing about twenty seeds, while the other known locust has a pod about an inch long containing one seed. The tree discovered by Professor Cocks has a pod about three inches long, with three seeds in it.

Professor Cocks' attention was called to the tree by two high school students

*A Garden Diary and Country Home Guide. A book of Garden advice and a Four Years' comparative Journal by Loring Underwood. Size 8½ x 11, price \$3.25, net. (Postpaid \$3.55.) Published by Frederick A. Stokes Co., New York.

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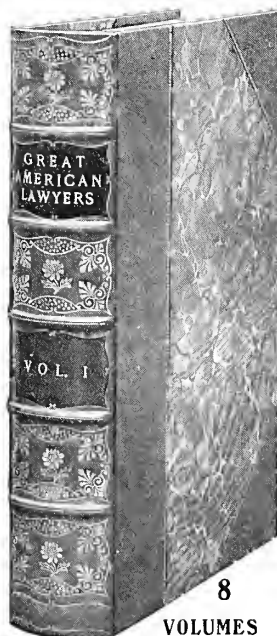
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CHARLES DANA GIBSON

on his recent return to this country, reiterated his statement that he would not return to the pen-and-ink work which made him famous. Mr. Russell has collected these drawings and offers seven volumes:

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from Shreveport named Dixon, and last July he went to Shreveport to view it. He found several of the locusts in that locality and was convinced that he had discovered a new tree. In order to make his belief certain he sent a specimen to C. H. Sargent, in charge of trees at Harvard University, the greatest authority on American trees, and as soon as leaves were on the tree Mr. Sargent came to Louisiana and he announced that Professor Cocks was right. Louisiana has a new tree.

It is thought by Professor Cocks that additional discoveries will be made in Louisiana as soon as scientists begin to make investigations. He says very little work has been done since the war, and what he has done himself has been done at his own expense. There is no fund given by the State to conduct these investigations, as is the case in other States.

CAPTAIN HENRY LOMB

IT is with profound regret that we record the death, in Rochester, New York, on June 14th, of Captain Henry Lomb, head of the widely known Bausch & Lomb Optical Company.

Captain Lomb was born in 1828 in Hesse-Cassel, Germany. He came to the United States in 1849. After a few years' occupation as a cabinet-maker he formed a partnership with J. J. Bausch, his friend, and built up the greatest optical manufacturing establishment in the world.

Captain Lomb enlisted as a private at the outbreak of the Civil War, serving two years. He was rapidly promoted and retired at the expiration of his enlistment with the rank of captain and an honorable discharge.

He participated with his company in all the earlier campaigns and battles of the Army of the Potomac. Always since those historic days he has taken a deep interest in the affairs and reunions of the veterans, and none will more sincerely mourn his departure than his old comrades of the Union armies.

There was never in his manner the slightest suggestion of self-consciousness over his genuine importance as a business man or citizen. His anxiety to efface himself and promote some one of the many causes in which he was interested could not be mistaken or doubted.



THE DE LA GUERRA MANSION

THE glamor of romance and the mysterious influence of antiquity cling to the old home of Don José Antonia de la Guerra, the Spanish grandee who was the first military commandant under Spanish rule of what is now California. The house is still standing in Santa Barbara and the hand-made tile of the roof as well as the paving tile of the corridors are in most part still serving their purposes. Its quaint furnishings and its historical associations are written of by Catherine Robertson Hamlin and photographs are reproduced which tell of much that is unwritten in the text.

THE TREATMENT OF COLONIAL HALLS

Myrtle Hyde Darling contributes an interesting paper in which she describes the development of the entrance hall and its reaching the full height of its artistic triumph in the years following the Revolution. She describes and illustrates several charming examples of the genuinely artistic finishing of the stairways and halls of that period, which plainly indicate the conscientious work of the artisans of the times both in design and execution.

TYPICAL LIGHTING FIXTURES OF THE TWENTIETH CENTURY

Elizabeth Foster writes entertainingly and helpfully of "Typical Lighting Fixtures of the Twentieth Century." The question of the selection of appropriate fixtures for the various rooms of a house, is one which is not easily settled without some guidance from an experienced person. This article will supply help which will be applicable to many types of houses built to-day.

MODERN WALL COVERINGS

"Modern Wall Coverings" is an article which will be found of particular and timely interest. This will be fully illustrated. The article is from the pen of Mrs. Louise King who is a recognized authority in this line.

THE SMALL HOUSE WHICH IS GOOD

A house which is particularly good though not so small is described by Rev. George H. Ottaway. It is called "The Manse." The architect, Mr. C. E. Barott has evolved a plan which is very commodious and livable and enclosed it with a design at once picturesque and inviting. Details of cost of the house, as well as of its furnishings, are given in tabular form which will prove to be useful guides to others about to build or furnish.

JAPANESE GARDENS IN AMERICA

The second garden to be described by Mrs. Phebe Westcott Humphreys in this series is that of Mr. Charles T. Pilling at Lansdowne, Pa. In a most fascinating way she describes the beauties of green draperies of trailing growths, of boulder outlined creeks and ponds, of the Wistaria arbors hung with vines and masses of the pendulous blooms, of the brilliant maples and azaleas which clothe the sides of the miniature mountains; all providing sufficient excuse for the presence of the many shaped lanterns to light the secluded walks among these dense growths. Charming photographs illustrate the text.

REPAIRS BY THE ROADSIDE

In an interesting recital of the things that may happen to the motorist en route, Mr. Fred D. Taylor suggests useful expedients to employ in dealing with them when they arise. The careful man however will find most useful his suggestions of what to do before starting so as to minimize the chance of trouble on the way, exemplifying the old adage, "An ounce of prevention is worth a pound of cure."

SOME TREASURES OF A COLLECTOR

Under the above caption a series of illustrations of Old Furniture, Old Silver, Pewter, Pottery, China, etc., will be published from time to time with detailed descriptive matter regarding the individual pieces. In the October issue, some fine old pieces in the collection of Mr. J. L. Schwartz, will be illustrated. These with many others are housed in his beautiful home "Hillcrest," Port Hope, Ontario. Each piece is authenticated.

FURNISHING A HOUSE OF SEVEN ROOMS FOR \$1500

In the October number, will appear the initial article of a series written by a decorator, under the heading of "Furnishing a House of Seven Rooms for \$1500." This will include wall decorations, floor coverings and all furniture, the house comprising a living-room, dining-room, two bedrooms, nursery, bath and kitchen. Each article will deal with a single room, beginning with the living-room. The suggestions offered will be absolutely practical and the prices quoted, correct.

DOMESTIC RUGS

H. James Johnson writes of "Domestic Rugs," handling his subject in a way which is most interesting and practical as it lays before the readers careful descriptions illustrated with cuts of rugs now to be found upon which definite prices are quoted.

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THE unprecedented growth of our Correspondence Department has necessitated the opening of a new Department which will be devoted to the interest of those who are building, decorating or furnishing their homes. *House & Garden* now offers its readers a House Finishing, Decorating, Furnishing and Purchasing Service which is complete in detail, thoroughly practical and absolutely free. Full color suggestions for the exterior of the house will be supplied with recommendations of proper materials to obtain the results. For the interior, the treatment of standing woodwork and floors, the selection of tiles, hardware and fixtures will be considered and specifically recommended, with the addresses of firms from whom these goods may be obtained. Samples of wall coverings and drapery materials will be sent and selections of rugs and furniture made. When desired, the goods will be purchased and shipped to the inquirer; the lowest retail prices are quoted on all materials.

This Department of Decoration is under the direction of MARGARET GREENLEAF, whose successful work as an interior Designer and Decorator is well known.

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CROSSES ON A MOSCOW CHURCH

CONSIDERABLE interest was aroused at Moscow by the ceremony of re-erecting the huge crosses surmounting the cupolas of the Church of the Ascension, where the czars are crowned, in the Kremlin. The crosses are of copper, thickly overlaid with gold, and the largest one, on the central dome, contains inside the copper cross a very ancient wooden one, supposed to have existed long before the foundation of the church. The entire fabric has been renovated and restored. In all, a surface of six hundred square yards, there being five cupolas, has been covered with gold-leaf, the total weight of which is about sixteen pounds.—*London Standard*.

SWAINSONA is an excellent thing for cutting at any time of the year. More than likely numerous cuttings will be now available; a number of these should be put in the sand to root. Care should be taken that they do not wilt at any time and temporary shading will be necessary to avoid that.

Primulas and Cinerarias in frames outdoors need constant attention, so much so in fact that it may be fully as well to remove them to a cool well-ventilated greenhouse where they can be looked after properly with less trouble than outside. One important essential in the growing of these plants is to keep them supplied with pot room from the start until they are in their flowering pots and for that reason every plant needing a shift should be immediately accommodated.

Hydrangeas growing in the ground outdoors may soon be potted in good rich soil, always allowing liberal accommodation for the roots of the plants to develop, because only by so doing can healthy plants with large flowers be obtained. Plants in pots outdoors all summer will from now on be rapidly getting into a condition favorable for forcing.

There need be no hurry getting these under cover yet a-while, because the longer they can be allowed to remain outside in safety from frost the better condition they will be in. Hydrangeas need a thorough ripening of their wood before being temporarily stored away to rest to fit them for forcing in early spring for Easter sales.—*Florists' Exchange*.

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THE ORCHID HOUSE—HIGBURY

House and Garden

VOL. XIV

SEPTEMBER, 1908

No. 3

Birmingham and Highbury

BY ELIZABETH PRESCOTT LAWRENCE

BIRMINGHAM is a city of many interests, both for its various manufactories and because it is the home of the Right Honorable Joseph Chamberlain, M. P.

The exact date of the earliest settlement is not known, but research proves that this metropolis of the midlands was in existence during the Saxon period, and if we could look back through all the centuries, we should probably find that the first clearing had been made on the outskirts of that great forest whose depths no conquerors dared penetrate—the Forest of Arden. History has it that in the middle of the seventh century the town was started by the Beorningas or Bermings, and from them originated

the present name of Birmingham, as Ham means home, and Bermings is a patronymic or family name. Therefore the translation would signify the “home of the Bermings,” which seems to make the name of the town far more interesting than when it first strikes the eye or ear of visitor and tourist.

The last Saxon to hold the town was Ulwine, in the time of Edward the Confessor, and from him it was taken by the conquering Normans.

The Forest of Arden lay between Leicestershire on the east, the Severn valley on the west, Cannock chase on the north, and Evesham and Rugby on the south.

There is much romance and history connected



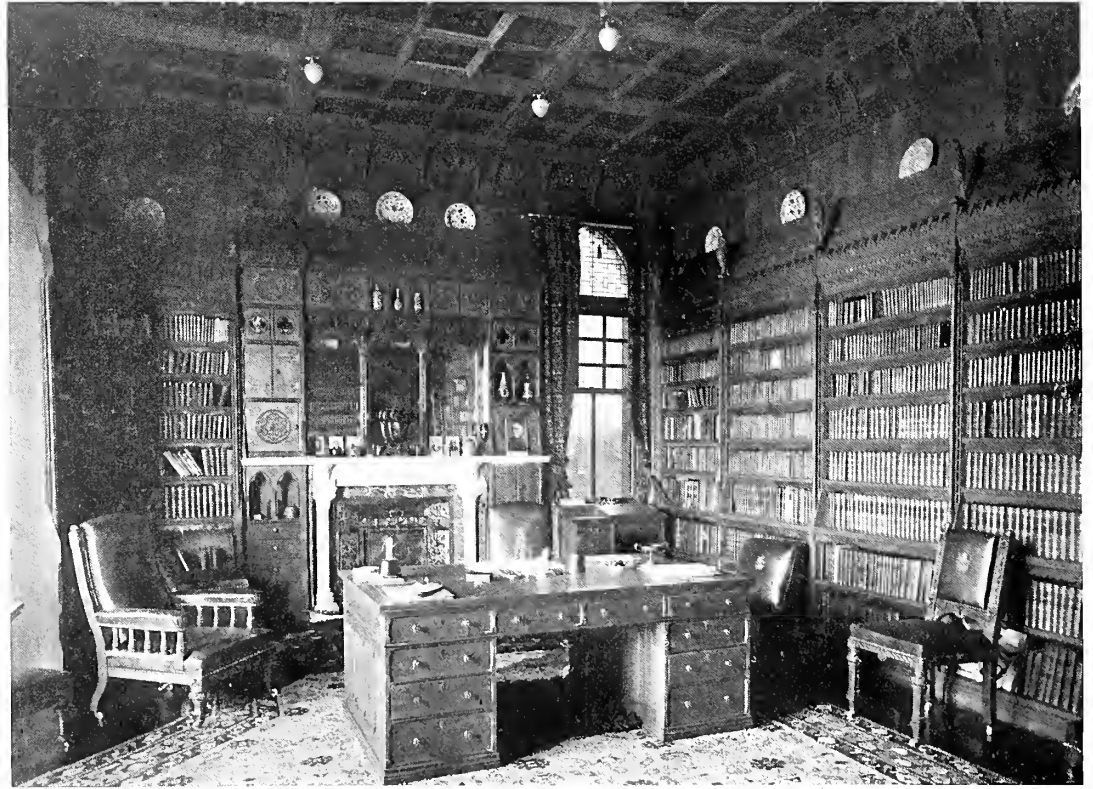
HIGHBURY, THE RESIDENCE OF THE RIGHT HONORABLE JOSEPH CHAMBERLAIN, M. P.

House and Garden

with it, and yet it is associated chiefly with modern times and prosperous manufactories in the minds of those who know of it casually and have not gone back into its past.

In the first part of the seventeenth century, Sir Thomas Holte commenced the building of Aston Hall, the largest and most imposing structure in the neighborhood of Birmingham. The architect is not known, but supposition has it that he was Inigo Jones, also the designer of Crewe and Dorfold Halls.

It was so situated as to command an extensive view in every direction, and the beauty of the position was greatly enhanced by the magnificent avenue of Spanish chestnuts which led from the Lichfield road to the eastern entrance of the Hall. Out of compliment to the much petted and courted queen who was then



THE LIBRARY—HIGHBURY

reigning, it was built in the form of the letter E, facing the east, and enclosing three sides of a courtyard. The interior contains superb staircases and fireplaces, and rooms of beautiful proportions which have served as models for many modern buildings.

Worthy of notice is the original entrance of the park, known as "Church Lodge," on account of being opposite the old Parish Church, and consisting of a central gateway between two smaller ones, which, in their turn, are flanked by low, mullioned windowed buildings.

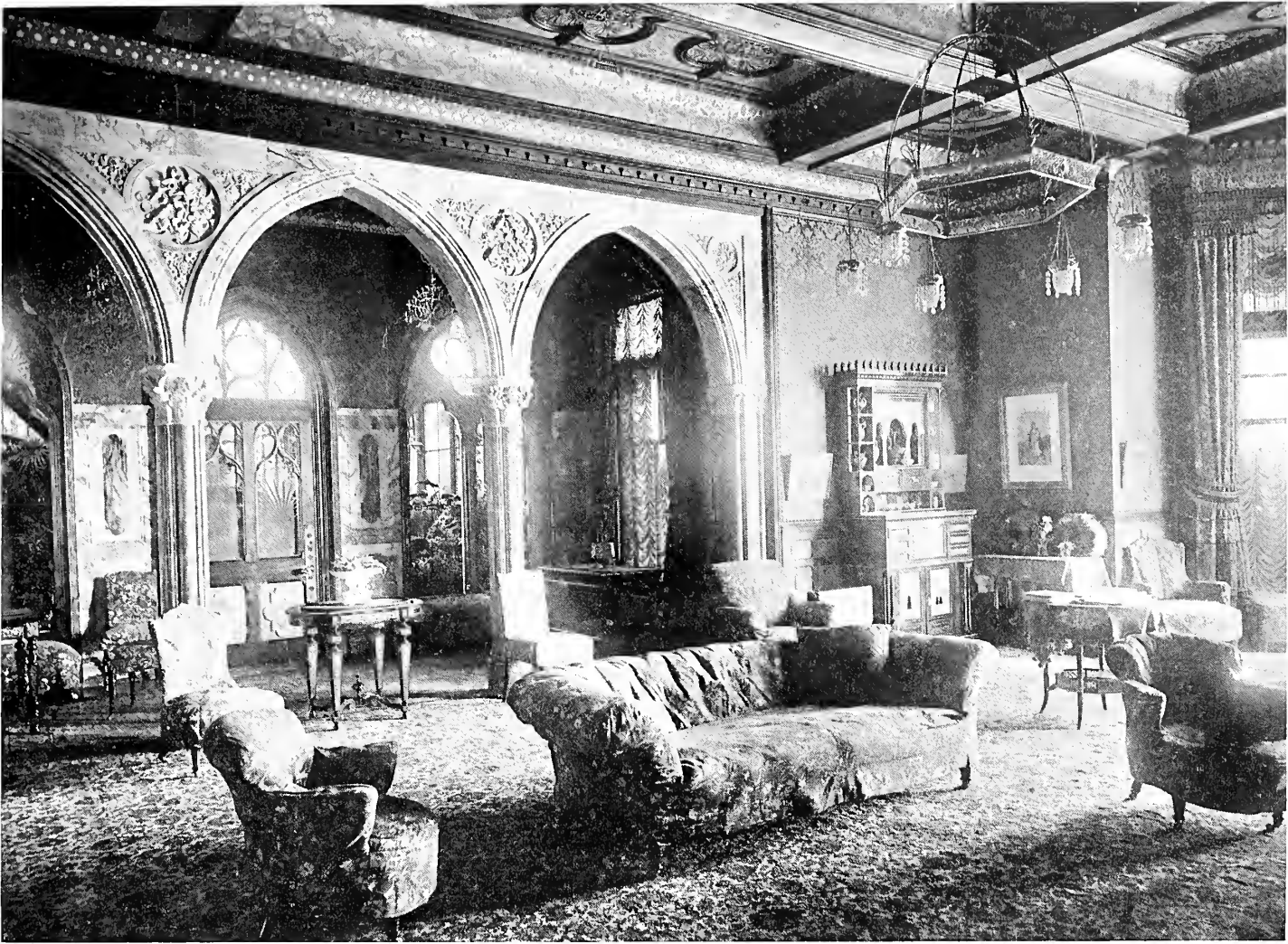
In 1642, King Charles visited Aston Hall, on his march from Shrewsbury to relieve Banbury Castle, and the family historian thus describes the scene:

"That Sabbath evening," he says, "was a memorable season in the annals of Aston Hall. We see, in imagination, the last rays



THE HALL—HIGHBURY

Birmingham and Highbury



THE DRAWING-ROOM—HIGHBURY

of the setting sun, glancing athwart those mosque-like minarets whose metalled roofs yet retained their pristine freshness. We see the royal standard as it proudly floats from the highest turret, as if in defiance of all gainsayers. We hear the clash of arms, the loud flourish of martial music, the joyous ringing of the old church bells, the glad acclaim of a loyal assemblage who raise the shout which erst greeted the ear of the Jewish King; and we look on the sombre, pensive countenance of him in whose honor all this demonstration is made, as he courteously acknowledges the deferential obeisances of the assembled throng."

In 1654, Sir Thomas Holte died, and from that time on nothing of further interest occurred to add to the history of the town until the estate was broken up, and the land used as the site of a prosperous district.

The King's nephew, Prince Rupert, was sent, in the year 1642, to open communication between York and Oxford, and his passage through Birmingham was strongly resisted by the small force of Parliamentary soldiers who were stationed in the town.

Various accounts are given of the battle, and the following title is to my mind most quaint: "Prince Rupert's burning love to England, discovered in Birmingham's Flames."

Among famous men whose names are connected with Birmingham is that of Dr. Samuel Johnson, who wooed and wed a Mrs. Porter of that town.

Another was John Rogers, who received his earliest religious instruction in the chapel of St. John the Baptist, and was the first martyr in the reign of Queen Mary.

Many persons are in ignorance of the fact that one of the earliest of that band of hard-working, persevering men, to whose industry and genius the England of the eighteenth century owed the rapid advance in mechanical skill and ingenuity which placed her at the head of the world, was James Watt.

Then too, William Shakespeare made many a visit to the place, as it held deep interest for him on account of its being the birthplace of his ancestors on the maternal side.

Very characteristic is an anecdote concerning the Rev. John Wesley, the founder of the Methodist



CONSERVATORY—Highbury

Society, who, in his endeavors to convert the people of Birmingham to his way of thinking, went through many a vicissitude. Owing to his perseverance and a faith which acknowledged no discouragement, his followers daily increased in number, until Birmingham became the head of a circuit embracing the whole county, and in August, 1787, a second chapel was built. Wesley was then over eighty years of age, but he engaged the coach

that ran between Manchester and Birmingham, and packed it with thirteen Methodist preachers, who started on their journey at midnight, and after various mishaps, reached their destination at seven the following evening. This indefatigable old man then stepped from the coach into the pulpit to address his waiting congregation, and at five next morning was on his way to preach at Gloucester.

It is interesting to learn how political leaders estimated Birmingham, even at that time, and we find that when a bill was brought before the House of Commons asking a license for the "New Street Theatre," it was ably defended by Burke. The famous actress, Mrs. Siddons, was then beginning her career; and it was in this theatre that her acting first drew the attention of those critics who foresaw her brilliant future, and engaged her services for the metropolis in which she reigned ever after, going from one triumph to another.

Travel in those days was accomplished by means of stage-coaches, and Mr. Gladstone complained bitterly of the miseries attendant upon the trip from Liverpool to London. "The coach inns," he says, "were so bad. The times of stopping chosen with reference to anything rather than the comfort of the passengers. I have repeatedly been turned out of the Liverpool coach, the 'Aurora' I think, at four o'clock on a winter's morning, sometimes in frost or snow, and offered breakfast, for which this was the only time allowed, while the luggage was charged upon a barrow. Behind this barrow we mournfully trudged along the streets to the other hotel,—'Castle,' or 'Albion,' or 'Hen and Chickens,' from which the sister coach was to start for the South. Such was in those days the measure of comfort deemed necessary for travelers."



THE HOUSE FROM THE TERRACED LAWN—HIGHBURY



MR. CHAMBERLAIN'S WALK ON THE TERRACE

Somehow one thinks only of the picturesque concerning stage-coaches and old inns, and I like to imagine Mr. Gladstone and his friends setting out from the "Hen and Chickens" of a frosty morning, wrapped in their great coats, while the fat and smiling landlord bows an obsequious farewell.

Perhaps the most interesting account of all is given of Washington Irving, who has endeared himself to all who have read his fascinating stories. On the verge of ruin, and in a morbidly despondent frame of mind, he went to visit his brother-in-law, Henry Van Wart, who did all in his power to remove the black cloud which seemed to have settled on Irving's mind. He talked of their early days, spent together on the banks of the

Hudson, and recounted the queer stories of the people, and the weird traditions of Sleepy Hollow. Stirred to interest once more, the author retired early one night to his room, and as the thoughts poured out through his pen the story of Rip Van Winkle was created. By morning it was completed, and so delighted was Irving to find that the power for writing

was still his that he shortly afterwards began that other well-known work, the "Sketch Book."

As we have come down through the centuries, we find how Birmingham has grown and prospered, year by year, and how thriving have become its many manufactories.

Names of great politicians, as well as literary geniuses, are enrolled in its records, and prominent among the former is that of one who has endeared himself to the hearts of his people by his splendid services for the town as well as for Great Britain.

In contrast to the busy, practical, work-a-day aspect of Birmingham, are the grounds and orchid houses of Mr. Chamberlain, for the statesman loves flowers, and his favorite orchids have now become world famous.

Many narrow paths wind in and out among the gardens, of which there are four varieties.

The grounds are so well planted and laid out that one feels the peace and seclusion of the country, and it is hard to realize that a great manufacturing city lies at the very gates of Highbury.

After strolling around the duck pond, and telling the time of day by the old sun-dial, which forms a meeting place for four paths in the Dutch garden, we turn our footsteps houseward, across the lawn and bowling-green, to the long line of glass which so jealously guards its treasures,—rare products from all lands.

The twilight of an English June illumines all things with subdued radiance, as we find ourselves in the sweet tropical air of the palm room, with its glass sky

above us, and the sound of running water in our ears,—which leads on and into a veritable glory of loveliness. Down this walk we move, as if in a dream from which we must all too soon awaken and as house after house discloses its wealth of flowers, we become speechless at the beauty of it all. But one's last impression should be taken at night, when dozens of tiny



THE ROCK GARDEN—HIGHBURY

electric bulbs, hidden under the vines drooping from above, and among the dark greens of ferns and leaves, sparkle like myriad jewels. The light fades slowly once more into soft darkness, broken here and there by the fitful rays of the lady moon, revealing masses of what were so recently brilliant orchids, now turned by her magic into illusive, shimmering silver fairies. No sound is heard save the trickle of the fountain among the palms. The air is damp and heavily sweet. Above us and around us are the weird and beautiful shapes of countless orchids. Visions of the distant East, of the homes of these exquisite things, drift before our eyes. The moon grows fainter, and hides impatiently behind a waiting cloud, as if to remind us that human beings should be in dream-land at this hour, and leave the fays and flowers to themselves. So we turn away reluctantly, for after all we are only mortals, and this is England!

A Collection of Carnivorous Plants

By S. LEONARD BASTIN

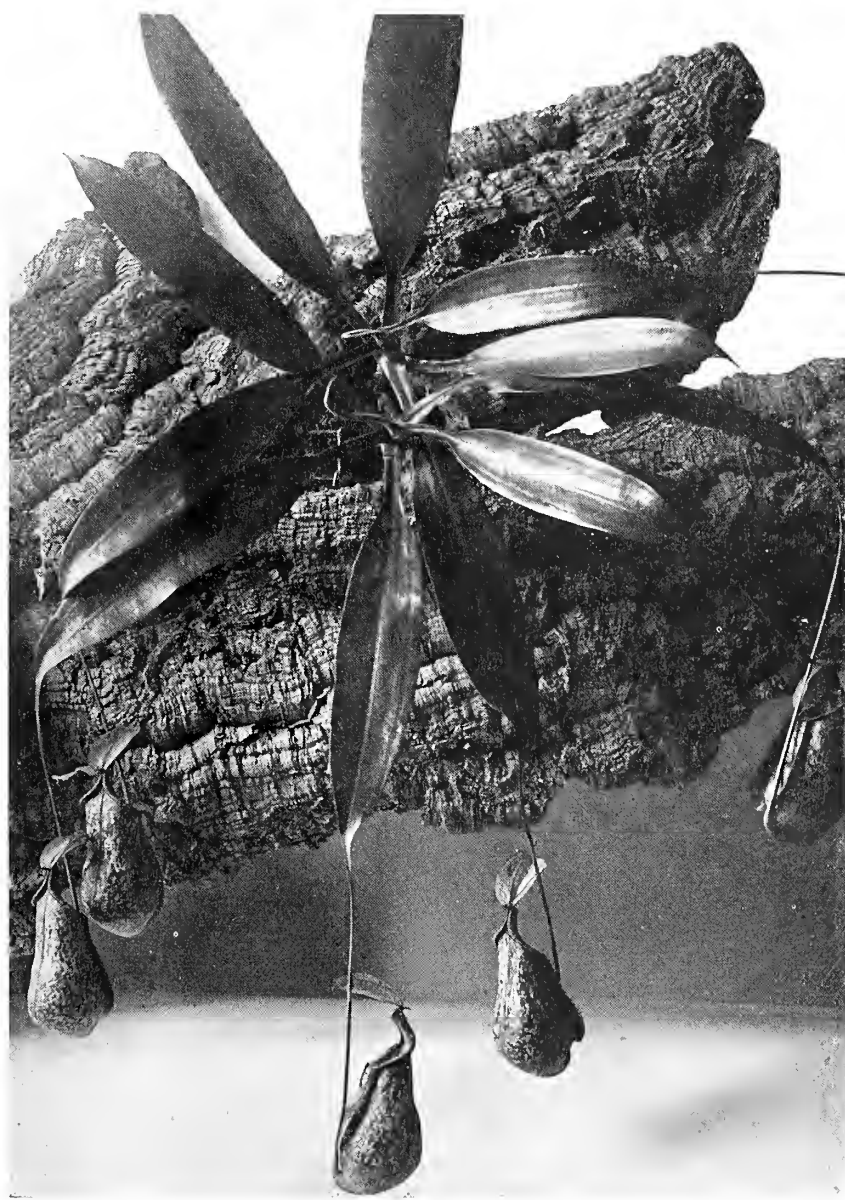
IN this twentieth century there is an ever increasing tendency to specialize, and this inclination is very evident even in our hobbies. The gardener of to-day is far more likely to take up some particular form of the art than was his forerunner a generation ago. This is perhaps all to the good, for it is proverbially difficult to do a number of things well—better work will be the result of a restricted field. One of the most interesting of the special classes in which the horticulturist may engage is the getting together of a collection of carnivorous plants. These species are all the more desirable for culture owing to the fact that their requirements are comparatively simple. With some few exceptions nearly all may be successfully grown in a cool house where the temperature is not allowed to fall below fifty-five degrees in the winter.

Perhaps of all the insectivorous species there are none of more easy culture than the *Sarracenias* or side-saddle plants; these are all perennials indigenous to the American continent. The plants require rather careful potting and there is no better composition to grow them in than one made principally of fibrous peat, with the addition of some chopped sphagnum and possibly a few pieces of charcoal. The general treatment should consist of liberal supplies of water during the growing season, with a

considerable slackening in this direction during the winter, although *Sarracenias* must never be allowed to become really dry. The side-saddle plants produce their lovely flowers in the springtime, and at this period the application of some liquid manure will be much appreciated. The principal species number a score or more, but in addition to these there are a number of hybrids many of which are extremely beautiful. Quite apart from the peculiar interest attached to *Sarracenias* on account of their fly catching propensities, the plants are all exceedingly attractive, scarcely one but what has its vase shaped leaves prettily veined at the orifice.

Indeed at any time, except perhaps in the dead of the winter, a collection of these plants will form an attractive feature, and the appearance of the plants will be much enhanced when the fine blossoms are produced.

Although somewhat insignificant plants, all the sundews or *droseras* are well worth the attention of the grower. But where space is limited it is well to make a selection of the best and most beautiful species. The plants thrive well in peat and live sphagnum and it is recommended that they be placed in some of the latter at the top of the pot when being put in position. The sundews love a plentiful supply of moisture and as bog species, should never be allowed to suffer for want



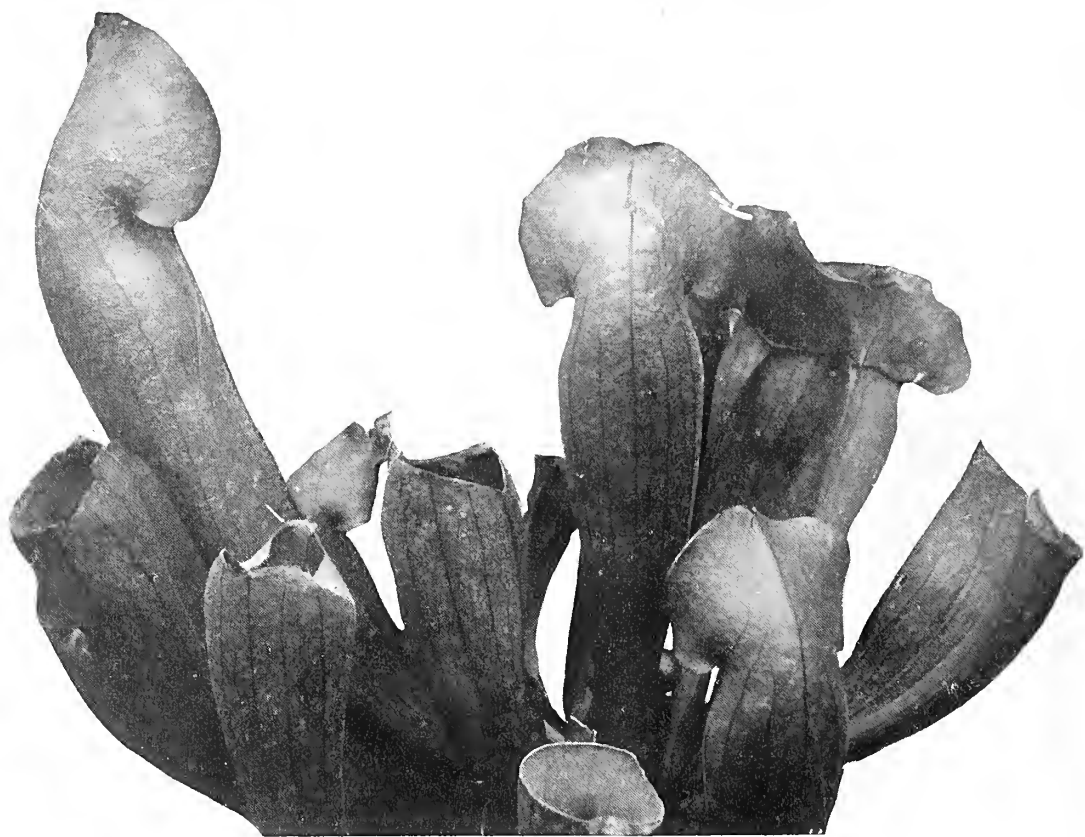
A FINE NEPENTHES

of water. In the case of any specimens which do not seem to be flourishing it is an excellent plan, and one which will often save a plant, to cover it in with a bell glass to prevent evaporation. The majority of the *droseras* bear clusters of charming white flowers during the summer, although several of the species produce colored blooms. In this last category may be mentioned *D. filiformis* with purple blossoms and *D. gracile* with flowers of a charming pink shade. Two good white flowered species are *D. binata* and *D. rotundifolia* both real acquisitions to any greenhouse. Of course the chief interest of these little plants consists in their remarkable leaves which are thickly covered with clubbed hairs. Should an insect settle on the leaf of a sundew the little processes at once close around the unfortunate victim, whilst at the same time a copious digestive fluid is poured forth from surface glands. It is observable that specimens of these plants which cannot get a good supply of flies will languish and sometimes die altogether.

But far more strange than the sundew is the world famed Venus's fly-trap (*Dionaea muscipula*) a plant which has well earned the distinction of being the most remarkable on earth. This species is a native of the bog districts of North Carolina, and no collection could be considered complete without at least one example of this plant. The requirements of the Venus's fly-trap in the way of soil are well met with an admixture of live sphagnum moss and peat. It is desirable that particular attention be paid to see that the drainage is all right. The pot containing the specimen must be kept constantly standing in a saucer of water to insure successful growth. Even with the greatest of care the *Dionaea* is not very easy to grow well, and it is only under favorable circumstances that it can be induced to display its pretty white flowers. In many establishments the

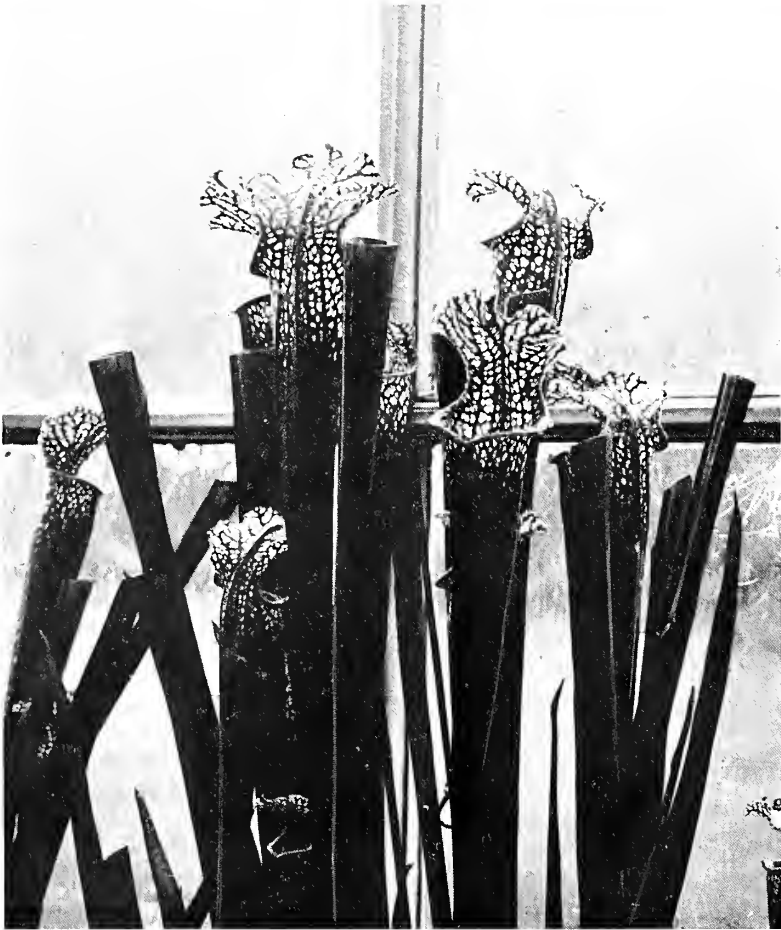


DROSERAS, SUNDEWS, ETC.



SARRACENIA SWANIANA

A Collection of Carnivorous Plants



A GROUP OF HYBRID SARRACENIAS

specimens of this plant are kept under a glass, although this is not regarded as an essential point of culture. One thing is certain, that there are few plants which will give more amusement than the Venus's fly-trap, with its hinged leaves ever ready to snap up any fly which may have the misfortune to settle upon its foliage. The great Darwin discovered that the *Dionaea* was quite as fond of small chunks of raw beef as of insects, and this seems to be a more humane way of testing the feeding powers of the plant than the administration of live flies!

A quaint little insectivorous species, the *cephalotus*, is a native of Australia, only to be found in a certain locality of the island continent. This plant is not very commonly seen in cultivation although it is a most curious object. Very lowly in habit the leaves formed in the shape of most complete pitchers do not rise much more than an inch above the level of the soil. As with the other carnivorous species already noted the *cephalotus* is well grown in peat and sphagnum, considerable attention being given to insure that the drainage in the pot is quite free. This species is very readily increased by means of offshoots which should be taken when the plant is in an active state of growth. Under successful culture the

cephalotus will flower, producing small white blooms about the month of May.

Florally very attractive the *pinguiculas* or butterworts are perhaps the most desirable of all the smaller insectivorous plants. In these species we see evidenced a much more simple form of fly catching than in other carnivorous kinds. The fleshy leaves are mostly covered with small glandular hairs, and on their surface secrete a sticky fluid which catches the insects very much in the way that an ordinary fly paper does. The same composition of



A FINE COLLECTION OF NEPENTHES

soil as that used for the sundews will suit the butterworts very well, and the plants require to be very carefully potted. It must be borne in mind that the water supply should be liberal all the year round and must not be slackened at all, that is if the drainage is good. The most glorious of all the species is *P. caudata*, a grand plant producing fine clusters of rich carmine flowers in the fall. Other good kinds are *P. alpina* and *P. grandiflora*, the former with white and yellow blooms, the latter with flowers of a charming violet shade. There are several other varieties all of which are worth possessing if room can be found for their accommodation.

A fine handsome pitcher plant is *Darlingtonia Californica* with strange hooded tubular leaves. This species is closely allied to the *Sarracenias* and will grow well under similar conditions of culture. It will be found to be fairly easy of propagation if divisions of strong plants are made in the springtime, though these will require a little nursing until they are fully established. The *Darlingtonia* likes plenty of water during the summer, and thrives best where the atmosphere is in a humid state at this season. When the plants are of good size they will produce their greenish yellow flowers in some profusion and these are decidedly attractive. *Darlingtonias* are insatiable in their appetite for flies, and it has been frequently observed in a wild state with its huge pitchers simply full up to the top with dead insects, but fortunately the well being of the plants is not entirely dependent upon such an unpleasant condition.

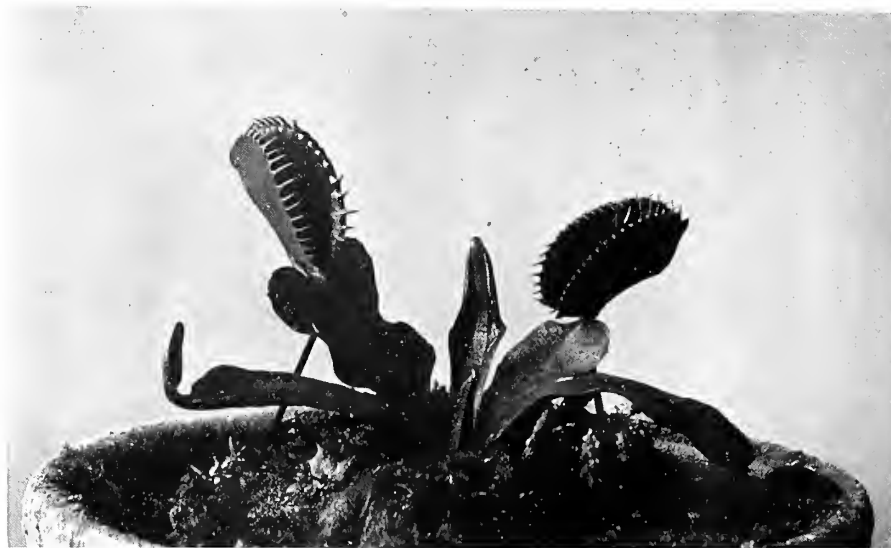
It may be said at once that it is quite useless to attempt the culture of the tropical *nepenthes* unless a stove is at hand. But provided the suitable conditions can be supplied there are scarcely any plants available for warm house treatment which are at once so interesting and attractive. The curious pitcher-like contrivances produced at the ends of the leaves are so varied in size and shape, so diverse in color and markings, as to be almost bewildering. The only practicable way to grow *nepenthes* is in baskets suspended from the roof of the house, where their leaves may have a good chance to develop

the curious appendages. Nothing in the way of overcrowding is permissible, and this has accounted for many failures in the cultivation of these handsome plants. The soil in which to plant *nepenthes* should be carefully compounded of one part fibrous loam, and two parts each fibrous peat and sphagnum moss. In addition a fair proportion of charcoal and broken crock should be worked into the mould. Perfect drainage in the baskets is essential and without strict attention to this success is well nigh impossible. Throughout the whole of their growth, the *nepenthes* will require a moist atmosphere and an abundance of water at their roots from May until October.

During this time daily syringing will be much appreciated. As regards the temperature requisite, this must never fall below sixty degrees even in the winter and will of course range considerably above

this during the summer. It is said that it is a good plan when five or six leaves have been produced to pinch out any further shoots; better pitchers will result from this treatment.

There are many fine species and hybrids of *nepenthes* practically any of which are worth having. The finest of



THE VENUS'S FLY-TRAP—*Dionaea muscipula*

all is *N. rajah*, a species producing enormous purple pitchers a foot in length. This is somewhat a rarity, but there are any number of more common forms with pitchers varying from six to ten inches in size.

TRAILING ARBUTUS

THE lovely trailing arbutus of the woods, *Epigaea repens*, can be successfully grown in the rock and fern garden, where conditions are as near to that of the woods as possible. Select young plants, and take up with some of the soil; plant in a shady spot where there is perfect drainage (a dry sandy soil is preferable) and cover with sphagnum moss and keep moist; allow this moss to remain, and after some weeks new leaves will be noticed peeping through; by the end of summer it will be quite established, and a covering of leaves and litter for the winter should be given as a matter of protection.

New York's Improved Tenements

BY JOHN W. RUSSELL

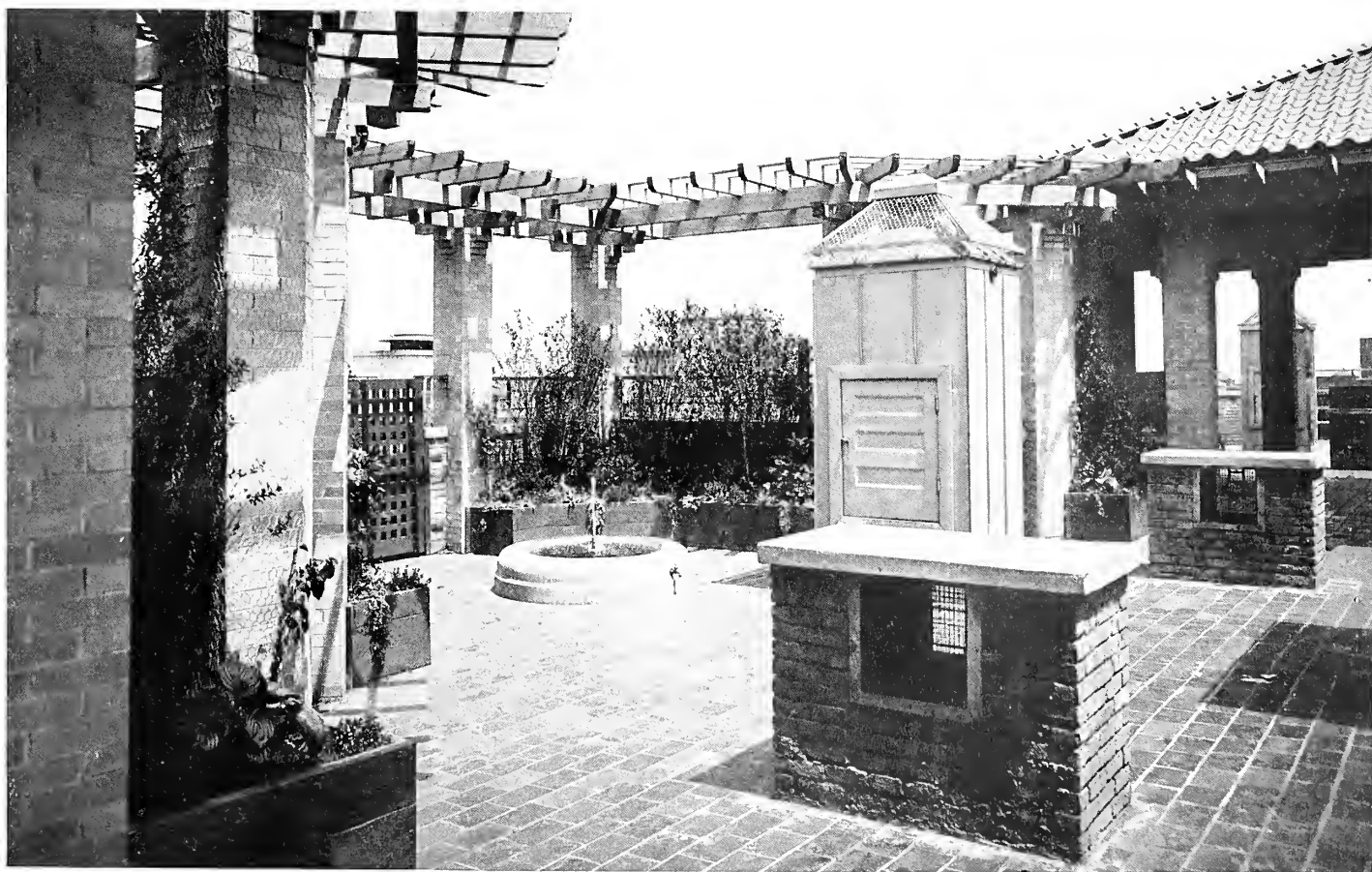
PART II

(Continued from the July Issue.)

THE Tenement House Act of 1901 set a standard of construction closely approximating in many respects to that of the model tenement already built by private enterprise. The benefits of the act are traceable distinctly to the philanthropic and intelligent investigations and experiments of those who had to fight against inveterate prejudices and selfish interests. As with other great reforms, the protests of sufferers and victims were useless until the intelligent sympathy of the discerning few took a practical shape and evolved a workable plan.

In March, 1896, the New York Association for Improving the Condition of the Poor held an important conference on improved housing, and this resulted in the organization of an Improved Housing Council, one of whose committees was that on Model Apartment Houses. Mr. Richard Watson Gilder was chairman of the Improved Housing Council, and

Mr. Joseph S. Auerbach was chairman of the committee on Model Apartment Houses. Before this, the Improved Dwellings Company of Brooklyn, had been organized by Mr. Alfred T. White, former Commissioner of City Works for Brooklyn, who began building model tenement houses nearly thirty-five years ago and has the high honor of being the pioneer of such construction in the United States. Other organizations were the Improved Dwelling Association and the Tenement House Building Company of New York. It was the aim of all these organizations to provide the best obtainable dwellings on a basis that combined philanthropy with a moderate but assured return on the investment, none of them was started as a purely business enterprise with the object of making as much money as possible under the permissible scope of competition. There was behind them all an unquestionably honest desire to improve the housing conditions of city wage-earners;



ROOF GARDEN OF THE HENRY PHIPPS TENEMENT HOUSE, NEW YORK



HOUSES OF THE CITY AND SUBURBAN HOMES CO.
"An Important Result of the Housing Reform Movement"

but their promoters were able business men, and they clearly recognized the necessity of making the new enterprises pay their way. They had foreign examples to justify them. In London the best model tenement companies were successful financially, notably the Improved Industrial Dwellings Company founded by Sir Sydney Waterlow, not to speak of others organized in Liverpool, Manchester, Newcastle-upon-Tyne, Glasgow and Edinburgh. Mr. Alfred T. White's study of London model tenements, combined with a careful consideration of New York conditions, resulted in a high-class type of building, and since his first experiments in this direction improvements have been gradually made until the main requisites of higher sanitation, abundant light and air, and domestic privacy are now considered normal and necessary in any tenement house designed to attract a respectable class of tenants.

Much difficulty was experienced in securing satisfactory architectural plans, especially as the 25 by 100 foot lot had too narrow a frontage to permit of the convenient construction of a sanitary and comfortable tenement. There was much ingenuity shown in the competitive designs submitted, and certain rules had to be rigorously complied with. The chief of these was that each room should have a free supply of fresh air from the outside, that all apartments must be self-contained, that no living-room should have less than 144 square feet of superficial floor area and no bedroom less than seventy square feet, and that a greatly improved standard of housekeeping conveniences should be introduced. It was also required that the mode of construction approved of should permit of at least a five per cent return. Thereby the business side of the enterprise was emphasized, and, besides, it was hoped and believed that this feature would, on account of the safety of the investment attract abundant capital usually devoted to high-class securities bearing a low rate of interest.

It is no disparagement to other organizations to

say that the City and Suburban Homes Company, whose chief architect is Mr. Ernest Flagg, has embodied in its tenement buildings the best improvements. Its president, Dr. Elgin R. L. Gould, made an important study of tenement conditions in the chief cities of Europe and America, and wrote the well-known report on "The Housing of the Working People," which appeared as a special report of the United States Commission of Labor. The influence and example of this company and of the men who organized it have been a potent factor in bringing about the better conditions which have resulted in the building of more than 19,000 improved tenement houses, capable of containing more than 1,000,000 people, since the new law went into effect in January, 1902.

What kind of houses has it built and what are its distinctive principles and methods? The accompanying illustrations and plans will help to answer the first question. It will be noticed that the plans provide that every apartment is a complete home in itself, with private sanitary accommodations within the dwelling. Every room has quiet, light, and an abundance of ventilation. Staircases and stair walls are entirely fireproof. Halls and stairways are lighted and steam heated. Each two-room, three-room, or four-room flat has steam radiators, private hall, private toilet accommodation, is well ventilated, has floors and partitions deafened between dwellings, hot water from boiler room, two porcelain tubs,



THE "TUSKEGEE"

A Model Tenement for Negroes in New York

New York's Improved Tenements

large sink and drain board, large dresser with shelves, closets and drawers, plastered hanging closets instead of wooden wardrobes, gas range (no rent or deposit to be paid), quarter meter (no deposit to gas company), and storage closet in basement. All four-room flats have private baths. The saving to the tenant from having steam heat, hot water, and the use of a gas range for cooking and ironing is an important advantage. In the buildings of this company there is no suggestion of dark bedrooms, dark kitchens, dark stairs, narrow airshafts or other defects such as were the curse of the tenement house population before 1902, and whose depressing, disease-breeding consequences are still felt in many of the buildings erected before that year.

The company, in hoping to attract a far greater amount of capital to its tenement house building enterprises than is at present employed in them, has not ignored the claims of moderate and small investors. It must be admitted that, on the whole, model buildings of this kind tend to occupancy by a higher class of tenants than under the old conditions, but by the provision for two-room apartments the best and cheapest accommodation that could be made for the poorer class of wage-earners is now offered.

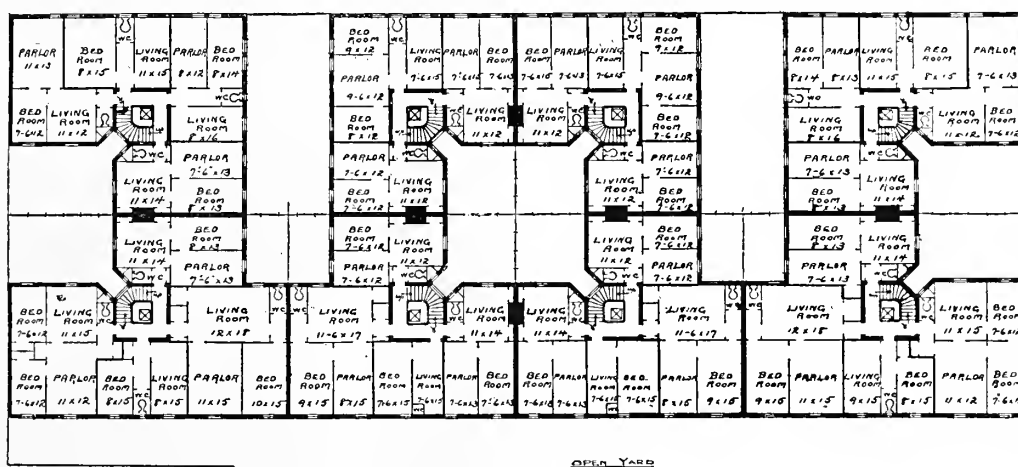


ALFRED CORNING CLARK BUILDINGS

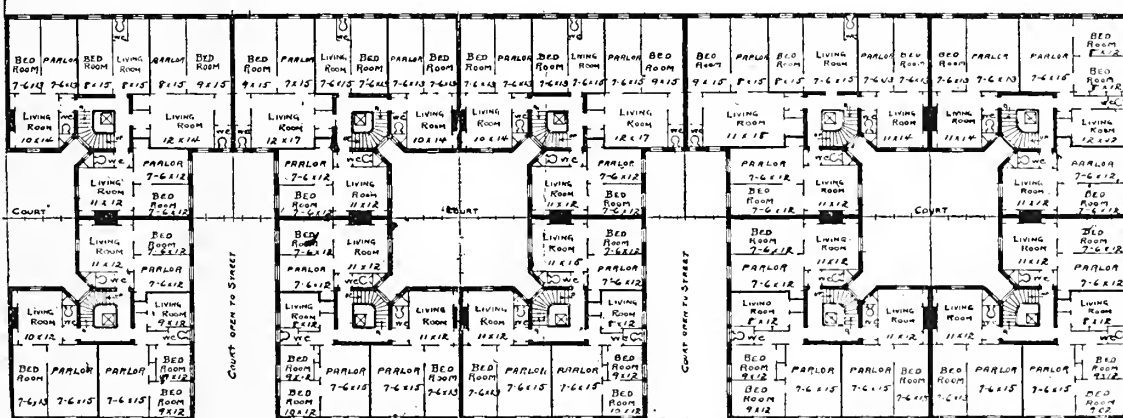
West 68th and 69th Streets, New York

movement for housing reform. It helps to make homes for those who prefer suburban life, and the City and Suburban Homes Company has made admirable provision for this growing tendency among

the better paid class of wage-earners. Its example is being followed, and promises large results. One great obstacle to the indefinite increase of suburban homes has recently been removed, and it is difficult to exaggerate the importance of that fact. Before the construction of the East River and Hudson River tunnels Manhattan was,



It is only by the much larger extension of such privileges that any widely satisfactory results can be attained. It may be truly said that, although the housing of city wage-earners in suburban cottages is not strictly a part of the city tenement house problem, it is an important result of the



Floor Plan Alfred Corning Clark Buildings

for some purposes, a self-contained wedge of population with hampered rapid transit accommodations, and Greater New York was, topographically considered, a collection of communities each with a sort of independent life and local prejudices which were not very deeply interfered with by the municipal consolidation. The city was never really one, as London, or Paris or Vienna is one, until the tunnels put the Hudson River and the East River out of the serious consideration of friends of adequate transportation. Of course additional tunnels will be built. From henceforth Greater New York can be spoken of, as it was spoken of during the recent Exhibit of Congested Population held there in March last, as a round city, and the tides of traffic can radiate from a center instead of being turned lengthwise in Manhattan.

In every aspect in which it may be viewed, relief will be afforded by this great change to the wage-earning population of New York. Pressure upon space in Manhattan will be lessened, and new life will be imparted to the whole movement for housing reform. Homewood, a semi-suburban estate owned by the City and Suburban Homes Company and situated in the borough of Brooklyn, illustrates a plan which enables persons of moderate means to acquire comfortable and independent residences. A deed is given for the premises, and an instalment mortgage for ninety per cent is taken, twenty years being allowed in which to pay it off. A uniform sum is paid in monthly, sufficient to exactly pay out the principal in twenty years with legal interest on deferred payments.

The company permits the purchaser to pay the whole or any part of his indebtedness at any time. The reason for this very liberal provision is that the object of the company is home-making, not speculative profit-seeking. Homewood and the provision for acquiring comfortable houses in that and similar settlements are here referred to because they are

partly an outgrowth of tenement house reform in New York and may in the near future assume an importance much greater than their present subordinate and limited function points to.

Tenement house reform has recently received a new impetus by the construction of the Phipps houses. These owe their origin to the gift of \$1,000,000 by Mr. Henry Phipps to a board of trustees for the purpose of building tenements, preferably in the borough of Manhattan if it can be done advantageously, but if the land be found too high, or if building conditions are such as to threaten undue cost

of construction or unreasonable delay, then in other boroughs of the city or elsewhere. The tenements are planned so as to earn about four per cent on their cost, after allowing a proper amount for maintenance and repairs, and the earnings are to accumulate and to be used from time to time in erecting more tenements. Thus, under the terms of the gift, the accumulated funds will maintain a perpetually enlarging area of model tenement house construction. The interesting fact about the Phipps houses is that they are a new development in the application of taste, beauty and convenience to the congested habitations of city wage-earners. The idea of model tenements is to make each



THE HENRY PHIPPS TENEMENT HOUSE, NEW YORK

apartment as like a separate dwelling as possible. The first development is in sanitation and other requisites of decent and healthy living, then follow the variations of taste and beauty in decoration so far as cost of construction and the requirements of utility will permit. The accompanying illustrations show that tenement house life may be made to have an esthetic side that was not previously realized except in the forecast of the few discerning optimists, and that it is difficult to limit the possibilities of its development. The use of the word "model" in connection with tenement house construction may be said to have promoted a competition of ideals whose object is the widest attainable public benefit,

New York's Improved Tenements

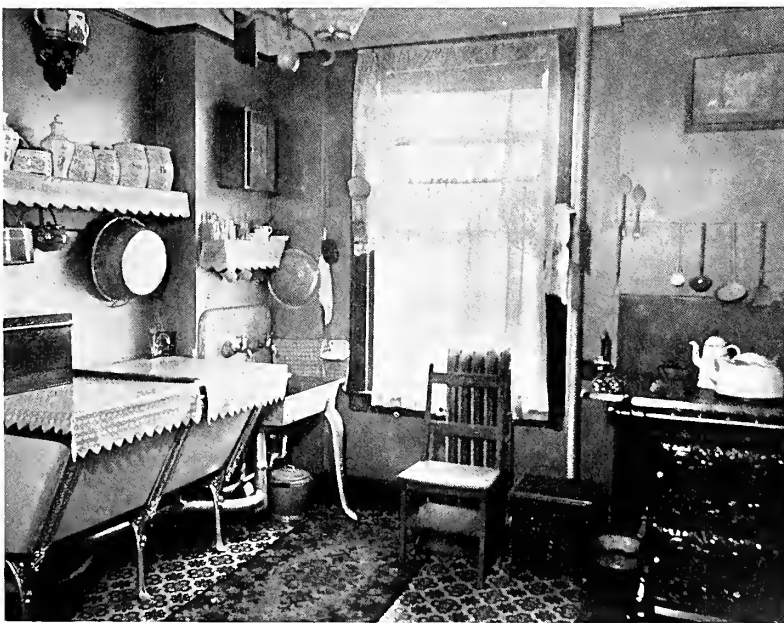
and it is safe to say that each new group of buildings will illustrate variations of use and ornament which will raise the standard of living for city wage-earners far above what the most sanguine philanthropists of a generation ago could have hoped for. The Phipps houses show no radical departure in construction; their designer, Mr. Grosvenor Atterbury, has profited freely by the suggestions which were offered by the best model tenements previously built, and aims to carry the improvements in this line one step farther. It is impracticable here to give full details of the points of difference between the first of the Phipps houses on East Thirty-first Street, near First Avenue, and the best of model tenements previously built. A description of these differences may be summarized from an article by Mr. Grosvenor Atterbury in "Charities and Commons."

The closed interior courts such as are found in almost all tenements previously erected are done away with, and they are now connected with the street by an archway. This change allows the entrance to such courts to be used by the children as a social center in place of the street curb. The new style of architecture in the Phipps houses will also avoid the barrack-like effect which ordinarily results from the arrangement of a great number of apartments in one building. Another notable improvement



THE FIRST AVENUE ESTATE. FIRST AVE. AND 64TH ST., NEW YORK

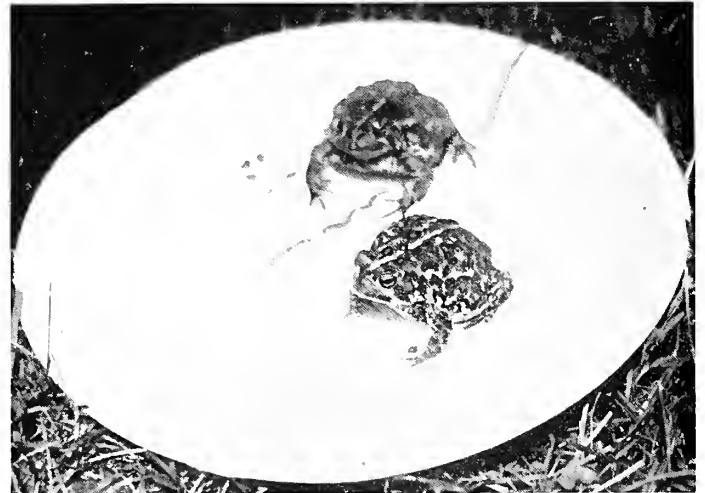
resulting in more than the usual degree of privacy in tenements is the insertion of private vestibules and halls wherever required, so as to avoid the necessity of entering any bedroom by passing through a bedroom or even through a so-called parlor, which has commonly been done. Moreover, in order to do away with all public conveniences of this sort, a simple shower bath is inserted in combination with the toilets in every apartment where baths are not otherwise provided. There is also a considerable increase of the window surface in the majority of the living-rooms. One-half of the roof can be used as a roof-garden, and two permanent pavilions with solid roofs are provided for purposes of protection, both day and night, where tenants may sleep in the oppressive heat of summer. The doing away with, as soon as possible, of the great vitiation of air in rooms illuminated by gas is provided for by the installation of an electric conduit, with a view to the use of electricity for lighting purposes whenever its cost shall be equal to that of gas and a suitable type of "demand metre" found—that is, a metre arranged to give automatically a certain amount of electricity when a coin is dropped into the slot. It is noteworthy also that a kindergarten, a play-room, accessible from the street as well as from the tenement, has been provided for the use of the tenants or kindergarten associations desiring to conduct their work in the building. The Phipps houses thus represent, in some respects, the most advanced type of tenement house construction in New York, and although the improvements embodied in them are to a certain extent tentative, there is little doubt that they will be justified by experience.



A KITCHEN AND LIVING-ROOM IN ONE OF THE THREE ROOM APARTMENTS "THE FIRST AVE. ESTATE," NEW YORK



Taking a nap



Jack and Jill taking a bath. Jack has just molted

“Hop-toads”

Some of their Useful and Characteristic Qualities

By ELLA M. BEALS

“GO to the ant, thou sluggard,” was Solomon’s dictum. One may find profit and pleasure in studying any of the common forms of animal life, but few offer a more attractive field than the common toad.

For many years we have made a practice of bringing home the toads that we found in any place where they might get injured. We have found them to be interesting little creatures, and of the greatest value in keeping the garden comparatively clear of insects. When people say “How nice your plants look, how do you keep the bugs away?” we answer, “It’s all because there are so many toads in the yard.”

The person who has never watched a toad feeding will hardly believe that a creature so small can consume such an enormous quantity of food. We have

seen one eat thirty-eight currant worms in half an hour. This was in the morning after the toad had probably been feeding all night. It has been found that in every twenty-four hours a toad consumes a quantity of insect food equal to four times its stomach capacity. Only living insects are devoured: bugs, snails, centipedes, caterpillars, cut-worms; truly “All is grist that comes to their mill.”

We have provided artificial shelters by laying down short pieces of board with the ends raised on stones or bricks. On hot days the arch beneath the boards will be full of toads that have sought a refuge from the heat of the sun. Cooler weather finds them in the rose-bed near by, for they seem to know that there are always some insects near a rose bush. The sun leaves the bushes about five o’clock



Pluto, Pliny and a baby toad

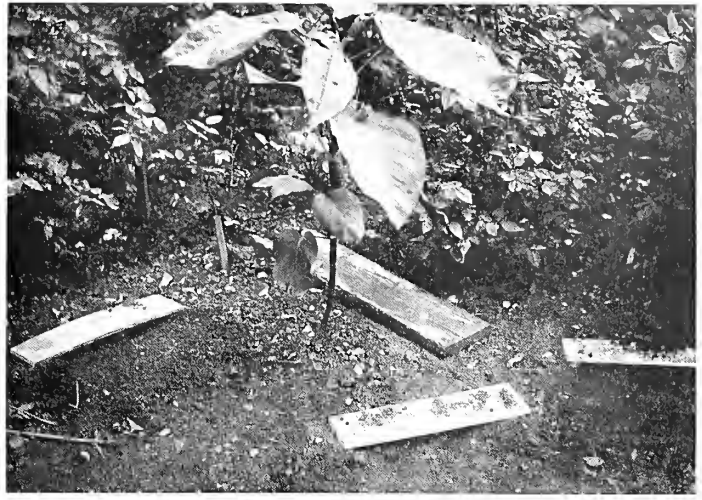


Jumbo climbing into my hand

"Hop-toads"



Jack is watching an angleworm



The toads seek shelter under the boards from the hot sun

and then the hose is turned on them. At the sound of the water the thirsty toads come from all directions, and when a bug falls it is instantly devoured.

In the center of the lettuce bed there is a board with bricks under it to raise it several inches from the ground. The toads seek this shelter, and they keep the lettuce free of the slugs that formerly spoiled the finest heads.

A colony of about twenty have their homes under the grape vine. Toward night there is a procession of toads from that vicinity to the vegetable garden where there is better picking. As they hop along they "take in" all the insects in sight. In the morning they are back under the vine.

We have placed large plates around the yard and filled them with water for the birds. The toads were not long in finding out that those plates made the finest kind of bath-tubs. It is a common sight to see sparrows drinking from a plate in which one or more toads are sitting. The little "beasties" seem to enjoy the water, and splash it over their heads with their hind feet.

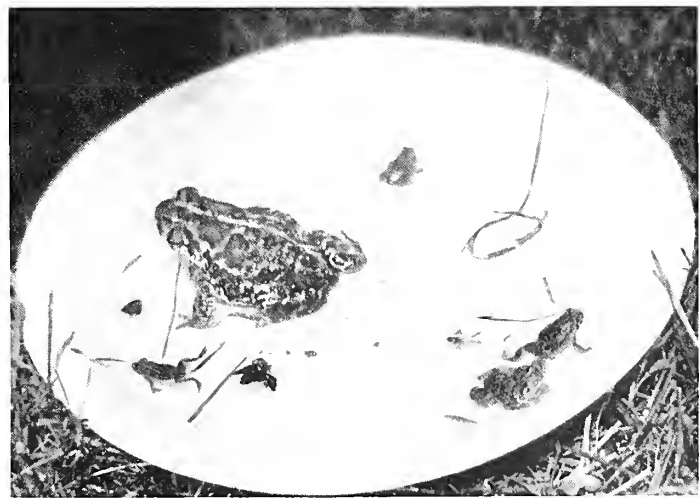
They are so tame that we thought it would be an easy matter to get some photographs, but we found them as elusive as the proverbial flea, "When we thought we had him he wasn't there."

In the picture of Jack and Jill, it will be noticed that Jack's colors are quite bright. This is because he has just shed his skin. The old skin split and he pulled it off with his forelegs. He did not seem to enjoy the performance very much. He was very quiet for some time previous and the removal of the old skin was attended by violent contortions. It seems incredible that there should be so much ignorance and superstition in regard to a creature so useful.

Every one says "If you touch a toad you'll have warts" yet we handle them freely and know them to be clean and harmless. They are not the repulsive creatures that many believe them to be and some are prettily and curiously marked. Their eyes are wonderful, of brightest brown, surrounded by what looks like a rim of gold. We protect all the "hop-toads," and feel that the good they do repays us a thousandfold.



Baby toad watching a fly



Having a good swim

Forcing Bulbs, and Bulbs Adapted to House Culture

By EBEN E. REXFORD

THE winter forcing of bulbs is a phase of floriculture rapidly on the increase among the lover of flowers, and I am always glad to "speak a good word" for the practice, because the attempt almost always results satisfactorily. If proper care is given potted bulbs there need be but few failures.

At the head of the list of desirable bulbs for forcing I would place *Lilium Harrisii*, sometimes catalogued as Bermuda lily, but most commonly known as the Easter lily, because it is grown so extensively for Easter decoration. This is a most noble flower, when well grown, exquisite in its white purity and delightful in its fragrance. If care is taken to secure the best quality of bulbs, and they are given the right kind of treatment, few plants will fail to bloom well in the living-room. The smaller bulbs may give but one or two flowers, but they will be as perfect as those from larger bulbs. I would advise, however, the purchase of large-sized bulbs, as a plant having six, or eight, or ten blossoms is always vastly more effective for decorative purposes than the smaller ones, and it is no more trouble to grow it.

If flowers are wanted for Easter, bulbs should be procured and potted in September or October. It takes about six months to bring a plant into bloom under such conditions as ordinarily prevail in the average living-room. The ideal soil for this plant—and for nearly all bulbous plants, for that matter—is one made up of about equal parts garden loam and old, well-rotted cow-manure, with a generous amount of coarse sand worked in to insure friability. My method of planting this lily is this: I first put into the pot about an inch of broken crockery or something similar for drainage. Over this I place a layer of sphagnum moss to prevent the soil from washing down and closing the crevices in the drainage material. Then I put in about four inches of soil. Into this I press the bulbs, using to each pot as many as will cover the surface of the soil. This will be about four of the ordinary size to an eight or nine inch pot. It does not matter if they touch each other. Then I water them well, and put the pots away in a cool, dark place to remain until roots are formed. They are left there until top-growth begins, no matter how long that may be. As a general thing, however, it will be in six or seven weeks. When brought to the light, and the stalk begins to stretch up, I fill in about it with soil, and keep on doing this, as the stalk elongates, until the pot is full to within an inch of its rim.

This method of low potting is practiced because this, like all other lilies, has two sets of roots, one from the base of the bulb, and another from its stalk, immediately above the bulb. By putting the bulb low in the pot we provided soil for both sets of roots to develop in, which would not be the case if the bulbs were planted near the surface.

Next to the Bermuda lily in desirability as a good winter-bloomer I would place the narcissus, that flower

"that comes before the swallow dares
and takes the winds of March with beauty."

We have very few flowers, if any, richer in color than such varieties as Trumpet Major, Van Sion, Empress and Hersfeldii, all in cloth of gold, or gold and creamy white, and Poeticus, or poet's narcissus, pure white with crimson-bordered cup. These, with Paper White, a standard old sort, for forcing, enable us to brighten the windows of our homes in winter with the best representatives of a large family of plants which has enjoyed almost as much popularity as the rose. If I were obliged to choose but one from the list mentioned, I think I would decide on Van Sion, but I would much dislike to go without the others, for all are royally beautiful, and each variety has some charming peculiarity which the others do not have.

In potting the narcissus, I make use of seven and eight inch pots, and crowd as many bulbs into the soil as the pot will accommodate.

As a general thing, this will give you eight or nine bulbs to a pot. I find that by thus massing the bulbs, a much stronger show of color is secured than where but two or three bulbs are planted in each pot. It also economizes space, as well as labor in caring for the plants. There are no bad effects resulting from close planting, because a soil prepared as heretofore advised is amply rich enough to fully develop the flowers from as many bulbs as can be crowded into a pot.

Third on the list for winter forcing I would place the hyacinth. The most satisfactory variety, all things considered, is the Roman. This for several reasons: It is almost sure to bloom. Each bulb will send up several flower-stalks. Its flowers are loosely arranged along the stem, giving it a much more graceful appearance than those of the ordinary variety. It is excellent for cutting. To secure the utmost satisfaction from it I put as many as fifteen or twenty bulbs in an earthen pan six inches deep

Forcing Bulbs, and Bulbs Adapted to House Culture

and about fourteen inches across. This gives an almost solid mass of flowers and foliage. A pan of Romans in full bloom is very effective for the decoration of the home or church. Florists offer us this variety in blue, yellow, and pink, but the whites are the only ones I would recommend. The colors of the others are dingy.

The Holland hyacinth is easily forced. I prefer the single kind, for the reason that its flowers are less prim and formal than those of the double ones, which are so thickly crowded along the stalk that all individuality is lost.

I have never been very successful in forcing tulips. The early single ones bloom fairly well, but the double kinds, and the late single ones, seldom develop satisfactorily under the conditions which prevail in the living-room.

In potting narcissus, hyacinth and tulip, I simply press the bulbs down well into the soil, leaving the upper portion uncovered.

It is always advisable to procure bulbs early in the season—in September, if possible—and to pot some of them as soon as received. These for early flowering. If some are potted at intervals of ten days or two weeks, a succession may be had which will pretty nearly cover the entire winter. Those not potted immediately should be well wrapped in thick paper and stored in a dark, cool place until needed. This to prevent the evaporation of moisture stored in their scales. A bulb exposed to light and air soon becomes flabby, and not much can be expected from it after this condition sets in.

Many are under the impression that it is not really necessary to put potted bulbs away in a dark, cool place for a time after potting. But this is one of the important items to be considered. A bulb so treated will form roots without making much, if any, growth of top, this latter stage of development being dependent largely on warmth and light. Unless a bulb has strong roots it lacks ability to supply its top with sufficient nourishment to bring about proper development. If we were to place a potted bulb in the window immediately after potting, the influence of warmth and light would stimulate it to attempt top-growth before roots had formed—or while they were forming—and the result would be disastrous in most cases. A period of several weeks in a place where the temperature is low, and from which light is excluded is one of the chief essentials of success. Very little water will be required during this period. Examine your bulbs from time to time, however, and if the soil seems to be getting quite dry, apply water enough to moisten it all through, but on no account give enough to make—and keep—it wet. Leave your bulbs in cold storage until they show that they are ready for active work by beginning to send up leaves. Then take them to the light, but do not encourage rapid development by subjecting them to much heat. A temperature

of sixty or sixty-five degrees is much better for them than a higher one.

The amaryllis is a favorite when grown successfully, and certainly it deserves popularity, for choice varieties of it are magnificent in form and coloring. But judging from the many complaints of failure which come to me, it disappoints the grower oftener than it rewards his or her efforts to grow it satisfactorily. I think most failures result from an imperfect knowledge of the habits of the plant. Most persons give it about the same amount of water the year round, thus preventing it from taking the rest which it must have between each period of growth, in order to do itself justice. If you study the plant carefully, you will discover that it produces leaves freely for a time, and then ceases to grow. By and by there will be another production of leaves, followed by another period of inactivity. A continuous supply of water prevents the plant from becoming fully dormant between each period of growth, and this is just what causes the mischief. By withholding water, and allowing the soil to become almost dry, the plant apparently stands still for a time. It is really preparing itself for the next growing period. Keep it in this condition until new leaves—or possibly a bud—appears. Then—and not till then—apply more water, and make use of fertilizers. Encourage a strong growth by generous treatment, but as soon as leaf-production ceases again withhold water, and let the plant rest until such a time as it shows a disposition to grow. By making these alternating periods of rest and growth as complete as possible, in themselves, we may feel reasonably certain of securing two or three crops of flowers each year. Give it the same kind of soil advised for the other bulbs spoken of, arrange for perfect drainage, and disturb its roots as little as possible. It is very sensitive to root-disturbance, and often refuses to bloom for months after repotting. If a good liquid fertilizer is used it will not be necessary to repot oftener than once in two or three years. Remove the little bulblets that form about the old bulbs as soon as they appear, thus throwing all the strength of the plant into the three or four bulbs which a seven or eight inch pot will comfortably accommodate.

Vallota purpurea, sometimes known as Scarborough lily, is a fall-flowering variety of the amaryllis which the lover of really fine flowers cannot afford to be without. It increases rapidly, and a pot of it will soon have a dozen or more bulbs of flowering size. In August or September these bulbs will throw up stalks about a foot in height, each bearing from three to five flowers of the most dazzling vermilion. Unlike the variety of amaryllis first mentioned—which does not take kindly to the cellar—this sort can safely be stored there from November to March. The calla, agapanthus, imantophyllum and

(Continued on Page 9, Advertising Section)



The Town and Country Club of St. Paul

Some Country Clubs of the Northwest

By MARY HODGES

LA SALLE, proudly wrapped in his "scarlet cloak edged with gold," and bearing authority from Louis XV to prosecute his plans of discovery, would surely record it as a charming spot, should he skim down the Mississippi river to-day in his birch batteau, passing the site of the "Town and Country Club of Saint Paul." A site indeed which no longer than fifty years ago was put down on a school-boy's map as "A region inhabited by Indians and Buffaloes." For here, on a spot so recently wrested from the savage that the smoke of the log fire almost lingers in the vale, has arisen, Aladdin-like, a prototype of an old world civilization.

By some whirl and eddy of wild waters and glaciers in eons past, this picturesque site was formed and the tiny springs now gurgling gladness to the thirsty golfers on the unusually beautiful links, then, no doubt, poured their greater volume into that mighty stream.

On a wooded bluff of the Mississippi—wooded with magnificent specimens of oak and elm and maple trees, was built in 1888 the first country club of the Northern Middle West; a bluff closely sodded with a grass very like the blue-grass of Kentucky; a

bluff where the luxuriant kinnikinic hedge thrives—lending an added charm to a spot to which Nature was so lavish in the beginning of time.

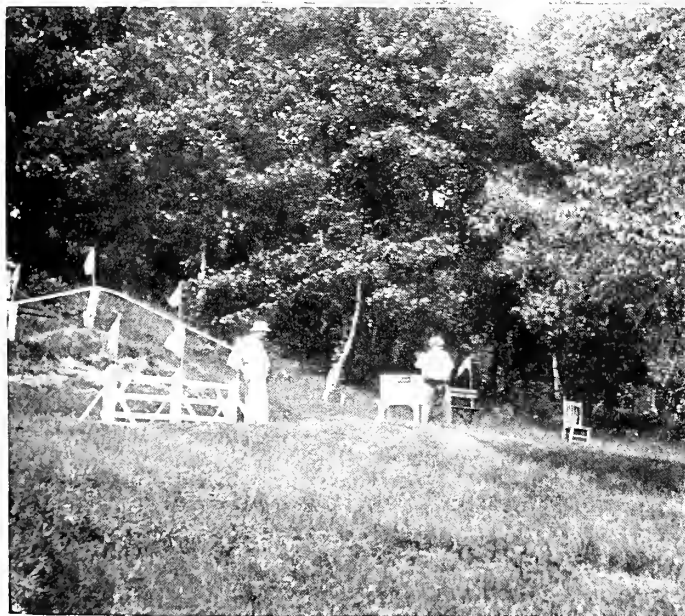
The country being new, no old estate was remodeled, as is so often the case when country clubs are projected; but in a forest almost primeval, this very artistic house was built; the interior of which is quite as attractive as the exterior.

From the high brick chimney piece in the living-room which occupies the whole center of the building, a huge log fire blazes out in winter, a welcome quite as enticing as the grass and trees and murmuring water of summer.

The golf course, of eighteen holes, is one of the most interesting in America; the names of the holes—"The Birches," "Springs," "Shelter," "Ram-parts," "Billows," "Boomerang," etc., suggesting at once the natural characteristics of the surroundings.

Skirting the course here and there are clumps of trees through which perhaps a shaded path gives a short cut to a teeing ground; a path beside which one may find perchance a crystal spring. "The Pergola" (sheltered as it is by a miniature arbor), or "The Basswood," a sparkling freshet bursting

Some Country Clubs of the Northwest



SCENES ON THE GOLF LINKS AT THE TOWN AND COUNTRY CLUB

from a hillside beneath a towering basswood tree.

Following the custom of old St. Andrew's in Scotland, the golf club of Saint Paul maintains its flock of sheep, and it would be difficult to find links better kept.

The beautiful view from the high points, the river and the sweep of rolling wooded hills with the "Twin cities" in the distance cannot be surpassed.

The Town and Country Club owes its success largely to Mr. Benjamin T. Schurmeier, to whose interest and energy much of its prestige is due. Rarely has a club a member who can and will give his undivided attention to its improvement, and in having Mr. Schurmeier as a member this club is most fortunate.

This is truly an age of outdoor sports and outdoor living; and the people more and more realize their health-giving value.

Minneapolis boasts an attractive country



THE POINT AT TOWN AND COUNTRY CLUB



THE LAFAYETTE GOLF CLUB ON THE BEACH AT MINNETONKA LAKE



"THE MINIKAHDO"

club, "The Minikahdo." The house built on Colonial lines is charmingly located on a bluff of Lake Calhoun, very like a villa of that northern lake country of Italy, with the picturesque boat house nestled under the hill.

"The Lafayette," on Lake Minnetonka, while a country club, to be sure, is more exactly speaking, an exclusive summer resort—its membership including people from many Western cities who spend the summer there.

Shooting boxes, polo fields and kennels are not now features of these Western clubs, for the people are yet too earnest and serious in their pursuits to feel the need of them, but the clubs form the center of all social life and meet its demands. They are the nucleus around which the social fabric is being gradually woven, and when the "psychological moment" comes in the process of evolution, these other things will be added.

Warming Homes by Water

BY ERNEST C. MOSES

PART II

(Continued from the August Issue.)

THE feature of cleanliness is of great importance, especially from the feminine view-point. Old-fashioned modes of heating throw out smoke, dust, dirt and gas which permeate the rooms, causing irritation, discomfort, and a large amount of extra housework in cleaning, sweeping, dusting and re-dusting. The care of stoves causes much work in lugging coal and ashes up and down stairs and litters up the house with dust and dirt. Imperfect methods of heating, imperceptibly at times, cause an amount of damage to hangings, curtains, furnishings, carpets, and wall decorations of a home which foots up to a surprising aggregate.

In the use of the water method well erected (and also the steam method) there is no dust, dirt or gas thrown into the living-rooms of the home from the heater. Compared with many ordinary methods a very large amount of household labor and damage is avoided by this method.

The water method of warming a house considered in connection with the very thorough result which it produces is the most economical. While scientific relative tests with other commonly used methods made by experts (university authorities, consulting engineers and by manufacturers) have fixed this fact and its possibilities, still its demonstration to some extent depends upon the intelligence applied to operating the heater. The method possesses possibilities easily developed and expert mechanical intelligence is not required to maintain the apparatus. The ordinary water heating outfit is as simple to run as a parlor stove. To bring out the best results it is only necessary to apply a few simple, common sense rules.

With reasonable care the water method of warming will produce more heat (placing it where it is most needed) and from less fuel than any other system employed. In this respect, however, the steam method is nearly as efficient and economical. The radiators employed for distribution of heat are so located that an ample degree of warmth is delivered positively to each room. In the rooms exposed to severe or frequent winds which are the great opposing force to the beneficial effects of warming apparatus, the delivery of heat from the water circulating through the radiator is not unfavorably affected by winds or by inner currents. Therefore, the supply of heat for each room is constant, inasmuch as it is scientifically calculated for each room with due respect to its size, its use and exposure to the weather. In the use of those methods which lack the positiveness of the water and the steam methods, outer and inner currents often draw from and interfere with the heating of the rooms on the windward side of a building. The water method which employs the use of radiators placed near the outside walls distributes warmth independently of air currents or exposure, insuring a uniform condition of comfort to all rooms.

The necessary apparatus is very simple and easily managed. As the temperature of the water which circulates through the heater and the radiator is about the same, proper attention to the dampers of the heater will maintain a degree of warmth just sufficient for the weather prevailing—a low fire for mild weather graded up to a full fire in extreme weather. In this respect the water method is superior to all other methods.

There are several very ingenious appliances in



HOME OF EX-GOVERNOR YATES, SPRINGFIELD, ILL.

Warmed by Hot Water System

the market which automatically regulate the boiler. Most heating contractors have illustrated catalogues which explain these fuel saving devices. They are influenced by either the temperature of the water in the heater, or in the temperature of the air in a room in which the degree of warmth is made the standard for adjustment. These

regulators can be set and maintained at a stated temperature and subject to changes without going into the cellar. The water warming method is the acme of safety—its normal condition is one of great assurance in this respect. The fire in the heater being surrounded by water, there is not even a remote possibility of damage from this source, while the connecting pipes or mains are heated to a point many hundred degrees less than the degree of temperature at which wood or other materials would fuse or ignite. With ordinary care explosions cannot occur, for in the most approved methods there is no confinement of the water or pressure excepting the mere hydrostatic pressure (the weight of the water standing in the pipes). The same can be said of modern steam methods, for the compounded reserve strength of the metal used and the provisions for self-acting relief at a very low pressure cut out all insecurity or hazard.

Many people seem to think that the house must be connected with city or town water pipes running through the street in order to have a water heating outfit. This is not so. The outfit can be filled with water by a hand forcing pump (costing a few dollars) connected to the supply pipes in cellar, if the house has a water storage tank in the attic or cellar cistern. If not so supplied, the outfit can be filled by the pailful through a funnel on the expansion tank, and when so filled it is not necessary to refill for several years. In case the house is vacated in the winter the water can all be drawn off and this will prevent freezing up.

Recent years have witnessed a very noteworthy evolution in the design and construction of the radiators utilized for the distribution of warmth. Old-fashioned radiators (a few of which are still in use and creating very poor ideals of the true aspect of modern productions) were none too welcome to persons of



RESIDENCE OF A. D. BRANDEIS, OMAHA, NEB.
Warmed by Hot Water System

particular taste. Many of such were made almost solely with a view to the radiation of heat. Ornamentation if at all regarded was crude and inelegant. They were often made of wrought iron pipes combined with cast iron heads, tops and bases—or of very poorly moulded cast iron throughout. They were very inartistic in design and very

difficult to keep in tidy appearance. Often these radiators were capped with tops or surrounded by iron or brass screens which mitigated the unpleasant visual effects at an expense of their efficiency, by retarding a free circulation of air around and through them and making them difficult to clean.

There are highly finished patterns of radiators in the market to-day which please the most particular—free from dust lodging surfaces and in form so graceful in outline and so artistic in design that they harmonize with and decorate any apartment in which they may be placed. Some of the best of these modern productions are finished as smooth as bronze and are highly perfected works in iron. Radiators five times as handsome and attractive as those made fifteen years ago can be purchased in the market to-day at two-thirds of the price.



A TYPICAL OHIO HOME
Warmed by a Water Plant costing \$300



Where to go for a Tour

By HARRY WILKIN PERRY

SEPTEMBER and October are the most satisfactory months for automobile touring. Thousands of motorists begin their season's wanderings in June, when vegetation is fresh, the dust is not heavy and the body and mind are in a state of vigor thoroughly to enjoy the beauties of scenery, the exhilarating motion of the machine and the oddities of character and customs met with in out-of-the-way places. Most persons, however, cannot spare time for touring in all of the summer and fall months, and for such the months of September and October offer settled weather conditions, roads that have become smooth with the summer's travel, escape from the heat and noise of the city, wonderful coloring in the autumn foliage in the mountain districts, practical freedom from mosquitoes at night in country villages and good bathing at both seaside and mountain resorts.

Vacationing by automobile differs from the usual vacation trip in the very important fact that the one is peripatetic while with the other the journey is merely a means to an end—the location is the prime consideration and the pleasure of the vacation is made or spoiled by the conditions which exist in that one spot, whether it be a camp in the mountains or a bungalow by the sea. But with the automobile the scenery and conditions are constantly changing, and the tourist need not be long enough in one place to weary of it or be annoyed by quality or monotony of diet, noisiness or impertinent curiosity of fellow hotel guests, or oppressed by the heat or humidity. In the exclusiveness and freedom from proximity of other members of humanity which the automobile offers lies one of the chief delights of touring.

The essentials of an enjoyable tour are congenial companions: a good car with good equipment, good roads, varied and attractive scenery, fair weather, good hotels and reliable road maps and guide books. The planning of a tour has much to do with its success but is in itself a pleasure. In a periodical having a national circulation no specific route can be laid out that would be available to a majority of the automobilist readers, but some general suggestions may be offered that will perhaps prove helpful to a great many.

Where to go is of course one of the first questions to arise. This must be decided individually according to circumstances. As all summer and early fall months are apt to be hot, however, a trip to the mountains or to the waterside offers the most attractive solution. There is hardly a city east of the Mississippi River from which the mountains or some large body of water cannot be reached by automobile in a trip of two or three days, and the same statement holds true of most places west of Nebraska and Kansas and north of New Mexico and Arizona. The ideal trip would embrace visits to both mountain and shore resorts, and it is the proximity of mountain and sea together with well made roads, beautiful scenery and good hotels that makes touring in the New England States so popular. Residents of Boston, New York and Philadelphia and all the intermediate cities have a decided advantage in this respect, as the seashore is directly at hand with its many excellent resorts, and the White Mountains of New Hampshire, the Berkshire Hills in Western Massachusetts, the Catskills in lower New York State, the Adirondacks and Lakes George

and Champlain in upper New York State, the Green Mountains in Vermont and the Allegheny range in central Pennsylvania are all accessible by good roads. These sections are unsurpassed for touring, particularly the White Mountains and Green Mountains, because of their more northerly latitude and great altitude

which make the temperature delightfully cool and invigorating even in the hottest July and August weather. New Hampshire's range of mountains possesses the added attraction of Mount Washington, the highest peak in New England, rising to an elevation of more than six thousand feet and surrounded by a score of other bold peaks with narrow passes between. This region is the Switzerland of America and is very popular with tourists by rail as well as by motor car. Entrance to the many high-class hotels is gained by deep notches in the mountains through which dashing rivers, railroads and wagon roads make their way. From the top of Mount Washington, reached by a curious cog railroad, vessels at sea have sometimes been seen on exceptionally clear days when the summit has not its customary veil of clouds. Across the border in Maine are the Rangeley Lakes and other famous trout fishing waters.

So delightful is the White Mountain trip that it has been included in the route of the national tour of the American Automobile Association three times in four years, and the Automobile Club of America made Mount Washington the objective point of its "Ideal" pleasure tour conducted in June this year. Since the membership of the Automobile Club of America represents the concentrated essence of automobile



TOURING THROUGH THE DELAWARE WATER GAP

of the mountains, with panoramas of streams, lakes, forests, rolling farm land and the rugged coast of Eastern New England.

The distance was in the neighborhood of 850 miles, and ten days were allowed for the trip which could be made comfortably in that time. The tour began at New York and followed the north shore of Long Island Sound through the old cities of Greenwich, Stamford, and Bridgeport in Connecticut; thence it followed up the beautiful Naugatuck valley to Waterbury and through the foot-hills of the Berkshires in Massachusetts, taking in the most attractive towns of the region. Cutting diagonally across the lower end of Vermont through Manchester, the route took the tourists to Sunapee Lake for a night's cool rest and thence for ninety miles through magnificent mountain scenery to Bretton Woods, in the heart of the White Mountains, where a rest of one day

was enjoyed. The next stage was a run of eighty-two miles through the famous Crawford Notch and across the state border to Poland Springs, Me., at which popular resort another day's halt was made. From the springs the route lay almost directly south to Portland, on the Atlantic coast, thence along the coast route past Old Orchard Beach, across the Saco River and the Piscataqua River which marks the state line between Maine and New Hampshire, to



Tollgate on a Pennsylvania road near Pennsville, on the route of the 1908 annual tour of the American Automobile Association

Where to go for a Tour

Portsmouth and New Castle, made famous by the Russo-Japanese peace conference, and southward along the coast of Massachusetts to Boston. There a stop of one day was made to permit side excursions to the historic environs. From the Hub the tourists rode over some of the finest macadamized state highways in America, past beautiful coun-

try estates, through Worcester and Springfield in the Bay State and Hartford, in the Nutmeg State, to Waterbury for the night. This was the longest day's run, covering a distance of 158 miles. The last day of the trip was southward through Connecticut to the shore of Long Island Sound and back to New York.

It will be seen that this schedule provided the greatest diversity of pleasing scenery, a great mileage of excellent roads, one-day rests at most attractive summer resorts and one in Boston, night rests at places where superior hotel accommodations could be obtained, comparatively short runs where the roads were indifferent and the gradients steep, and a long run on the home trip where the roads were excellent and the land only rolling. There was plenty of sea, river and mountains in the trip, and many large cities were passed through, so that the tourists had no occasion to put up with poor food. All of the roads traversed are shown in carefully prepared automobile guide books that describe almost every mile of the way, giving minute directions as to turns, stating the distance from one town to the next, naming the best hotels and garages and giving other valuable information desired by the motor tourist.



Climbing Jacob's Ladder, Mass., the longest and hardest grade in the Berkshire Hills. Included in 1908 tour of the American Automobile Association

Such a guide book is almost indispensable to the enjoyment of a long trip, as it makes it possible to drive all day without stopping to inquire the way of the natives, whose knowledge of the roads rarely extends beyond a few miles from their own villages and whose directions at best are confusing and impossible to remember.

When planning a tour it is well to allow an excess of several days and not to insist upon sticking too rigidly to the schedule. The object of most tours, after all, is enjoyment, and if one finds a place that is superlatively delightful, it is wise to prolong the stay there for a day or two. Daily runs that are too long interfere with the pleasure, as long hours in the car become wearisome and fast driving prevents full enjoyment of the scenery. If there are two or more cars in the touring party they should keep well apart so that the dust raised by one will not bother the next following party and there will be no rivalry to take the lead, which develops racing, sometimes with disastrous consequences, on unfamiliar roads.

There are, of course, many good touring sections and routes besides the ones mentioned. For example, one of the most interesting roads in the country, both scenically and historically, is the very good highway extending westward from Philadelphia, through Lancaster, York and Gettysburg, which cities figured in both the Revolutionary War and the Civil War, and passes through a rugged mountain region. Kentucky offers some interesting touring country, although



An Occasional Glimpse of the Sea Makes a Touring Route Attractive

(Continued on page 12,
Advertising Section.)

THE EDITOR'S TALKS AND CORRESPONDENCE



The Editor wishes to extend a personal invitation to all readers of *House and Garden* to send to the Correspondence Department, inquiries on any matter pertaining to house finishing and furnishing. Careful consideration is given each inquiry, the letter and answer being published in due time as matters of interest to other readers. Where an early reply is desired if a stamp and self-addressed envelope are enclosed, the answer will be sent. No charge whatever is made for any advice given.

IT is purposed to make the October number of *HOUSE AND GARDEN* of special interest to those about to furnish or decorate their homes. The many letters addressed to the editor in the past six months which have set clearly before us the individual requirements of our readers in making such selections, has influenced the make up of this House Furnishing Number.

The articles embodied in its pages will therefore be particularly directed to those among us who desire information in this field.

CORRESPONDENCE

SELECTING STAIN FOR THE EXTERIOR OF THE HOUSE

We are just completing plans for a cement and shingle house. We would be glad to have the advice of *HOUSE AND GARDEN* on the selection of color of stain to be used on the shingles. We had thought something of using a gray stain but find it impossible to get one that is harmonious with the natural color of the cement. We would like to have rustic columns to the porches and the trim about the windows stained the same color as shingles for upper story. What color would you advise for the roof?

Answer: We would advise a soft golden brown stain for the shingles and trim of your house, the lower part of which is cement. A lighter brown may be used for the shingled roof or a gray stain would look well there. I am mailing you addresses of manufacturers from whom you can obtain sample shingles showing these stains.

DISGUIISING THE RADIATOR

As subscriber and constant reader of *HOUSE AND GARDEN* I look to it for help in disguising the radiators in my otherwise very attractive house. You have given me many helpful suggestions for this house but the radiator question has not troubled me until recently. The woodwork throughout will be treated with an ivory white enamel. *Must* I have the hideous

gold finish on the radiators or is there something more attractive that I can use? There are two window seats in the living-room and hall and an alcove space in dining-room where the radiators can be placed against a six foot wainscot. I hope to hear from you promptly.

Answer: We are glad to note that this department has been of help to you and would suggest in regard to the treatment of your radiators that in all rooms where the white enamel is used for wood work a similar color be employed for the finish of the radiator. There is a product now on the market which is more lasting and holds its color better than any we have tried previously. We are pleased to send you the name of this material.

Have you considered in your dining-room using the radiator with the plate box set in the top? It is extremely convenient and not at all noticeable. These radiators may be obtained in various sizes. Since you have an alcove in which you can place your radiator you will find it will not be an objectionable feature in the room if treated as above advised with the ivory white finish. We feel with you that metallic paints are not good from a decorative viewpoint.

The window seat idea is an excellent one and is often used with great success. I am sending you the address of a firm who will supply you with full information in regard to the placing of radiators.

MIRRORS AS A DECORATIVE FEATURE IN A ROOM

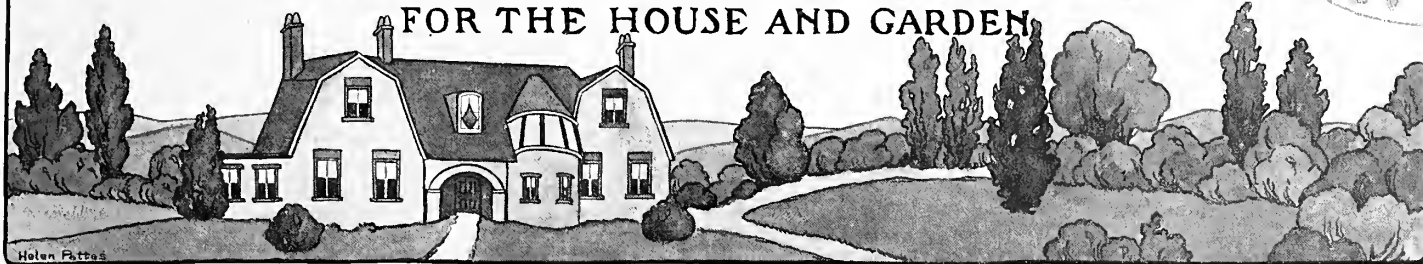
Would you advise the use of many mirrors in a small apartment? I have three rooms which open together and can have a large over-mantel mirror and other mirrors placed as I may suggest. I remember seeing in some of your talks that mirrors add to the apparent size of a room.

Answer: Where mirrors are used with great discretion in small rooms they add much to the beauty

(Continued on page 12, Advertising Section.)

SUGGESTIONS FOR THE MONTH

FOR THE HOUSE AND GARDEN



THE HOUSE

ACCORDING to the calendar, September is the first of the fall months, but in truth, it is a part of summer. North and South come now some of the loveliest days, full of sunshine vigor, and warmth. Nature at this time seems to put forth her best effort, realizing apparently, that she has almost run a season's course, and there is commonly a prodigality of beauty. Why then shut out the outdoor world, or turn to thoughts of winter? Postpone autumnal cleaning (if you still hold to the tradition of your grandmothers and have a semi-annual domestic upheaval), as long as possible, and make as few changes as you can in the appearance of the house until October. The winter is long enough as it is, and wear and tear will be saved by waiting until after the windows can be closed to get out the winter furnishings.

There are, to be sure, many little things which can be done in September that will greatly expedite matters. Such, for example, as having the curtains laundered, the carpets and rugs got down and carefully gone over, and mended, if need be. It is taken for granted, of course, that the lace and muslin curtains have all been washed when they were taken down in the spring, and have been put away rough dry, in which case all they now need is to be starched and stretched. Beware of putting too much starch in the water in which they are dipped, and take the utmost pains to see that the frames upon which they are placed are perfectly straight, for a curtain which is stiff will not hang nicely and one which is askew is a perpetual vexation.

At the last of the month it is advisable to have the awnings taken down, carefully folded and stored, as the sun's rays are no longer sufficiently direct to be unpleasant, and the late September storms are apt to do them injury. Be sure to see that they are perfectly dry when they are packed away and thus guard against mildew. In some localities screens can also be dispensed with at this time, but it is wise to retain them as long as the windows are kept continually open.

It is in September that the first cool nights come, and the first frosty evenings; when a little fire on the sitting-room hearth is genuinely welcome. It behooves

one, therefore, to have the chimneys attended to, and to have the heating plant completely overhauled. Don't wait until the furnace smokes, or the kitchen range refuses to burn, before having them attended to. Make sure now that your chimneys are free, that the flues are in repair, and the drafts working, before the necessity for use is at hand. This will mean a saving in actual cost, in inconvenience and dirt.

It is at this time, also, that the winter's supply of fuel should be got in, if it has not been already, and the cellar should be put in readiness for its reception. Have it re-whitewashed at this time by all means—see that the rubbish which has accumulated during the summer is removed—and have the drains attended to. If in the evening you want a little fire to give cheeriness and take the chill off the air, try crushed coke in the grate—it is excellent for such purposes and comparatively inexpensive.

Perhaps it may be advisable also to have the chimneys pointed up, the putty around the windows renewed, the catches holding the shutters back seen to, and any shortcomings in the roof made good, in order to be prepared for the autumnal wind and rain storms. Window cords may also need renewing—faucets in the kitchen and the laundry require new washers.

And why not give special thought to the laundry at this time? When the cellar is being gone over, it will be easy to do so. The walls should be repainted or whitewashed, the stove, the tubs, and the drier, examined and tested. See particularly that the floor is not damp and that the ventilation is good. These things affect both the health of the laundress and the quality of her work.

If any plaster is loose, any ceiling cracked, it should be replaced, or repaired immediately, before the carpets are down or the covers removed from the furniture. There is no dirtier work than this, and nothing more destructive to the floors and hangings than the plaster dust.

When the carpets are taken out of the storeroom and before the awnings and screens are put in have it thoroughly cleaned—the walls wiped down and well scrubbed, the cracks filled and the shelves dusted. This will eradicate chance moths as well as dust and dirt which is bound to accumulate during the summer.

If any carpentry work has to be done it may be well to have some extra shelves put up in the store-room, the pantry, or some unused closet. Perhaps, too, a window seat may be built or a fire-side settle. Built in furniture can be made very attractive and exceedingly serviceable. It is especially desirable to have such work as this done in September before new draperies are purchased, or new furnishings supplied, in order that all upholstery work can be done at once and an entire scheme of color carried out.

In September, moreover, it is wise to decide what new furnishings will be required—how each room is to be treated—and what expenditures will be warranted. These are, to be sure, the expedients of the “comfortably poor” but it is they, after all, who are the home makers, and even by the wealthy, little economies are not despised. Caring for a house and planning its arrangement are the real pleasures of ownership.

THE GARDEN

PANSY and larkspur seed should now be sown. From the seed of the pansy now sown the earliest spring blooming can be had. With the larkspur early spring growth is secured and blooms before the middle of summer.

There are many attentions the garden should receive during the month mostly, however, with regard to effects for next year. There will be days during the month when exercise in the garden will be real pleasure.

It is now the best time of the year to make a lawn where it is to be made from the seed. Fall sowing of seed will give a good covering of grass free from weeds; the spring growth will develop before the weeds get out of winter quarters. The established lawn must be given plenty of irrigation to keep it looking well during the fall months.

The ground should be kept stirred lightly about plants of all kinds. This treatment will produce marked increase of fall growth.

If there is any budding to be done it should not longer be delayed. The stock and buds are both now in the best of condition, the former containing the requisite sap while the latter are sufficiently matured for good results. Budding in the spring is seldom successful as the buds are then too tender.

Last month we had something to say about the beauties of the peony for home cultivation and promised suggestions this month as to their planting and cultivation.

First of all it must be borne in mind that the peony is an extremely gross feeder. The bed where planted cannot be made any too fertile while a

moderate degree of moisture is essential to the strongest stems and most desirable flowers.

Assuming that the finest flowers are desired, like any other desirable result, adequate preparation is necessary. A good plan is to make an excavation, the desired size of the bed, some eighteen or more inches deep. A layer of from four to six inches of well-rotted or pulverized cow-manure should be put in the bottom, and well spaded in. The soil taken out should be lightened by the addition of sand, leaf-mould, and well-rotted manure in bulk about one-third of these to two-thirds of the soil. This should then be turned over sufficiently to thoroughly mix and incorporate all the ingredients in the mass. Fill up the excavation with the prepared soil, drawing it to an elevation in the center of some six or eight inches above the level of the surrounding earth.

In setting out the plants, allow sufficient room for their development into large clumps. At least three feet of space should be allowed to each plant for proper development. Place the crowns two and one-half or three inches below the surface, and firm the soil well about the roots. This being done the bed should be covered with a mulch, three or four inches thick, of strawy manure, or a mulch that contains a large percentage of decayed forest leaves.

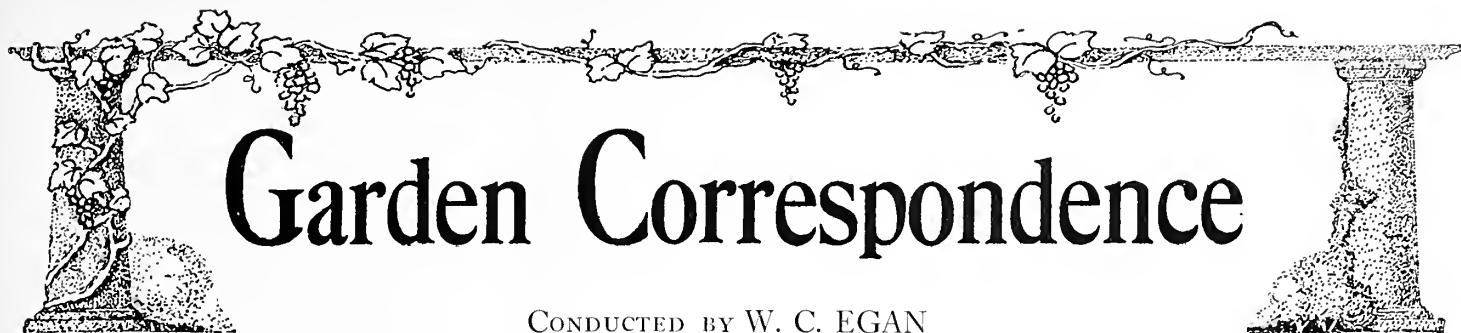
The time for planting the peony is as early after the middle of August as the bulbs become ripened. While the planting can be continued as long as the soil can be cultivated in the fall, it should be finished by the first of November. The early planting is best; the late planting will lose a year in reaching full development. If the planting is delayed until very late it is perhaps better to wait until spring and then get them out as early as the soil can be properly worked. But all late planting as well as spring planting requires an additional year to develop into full normal growth.

The peony requires but little attention in the way of cultivation. It thrives and increases in beauty surprisingly every year with the attention which with many other plants would amount to neglect. By the third year after planting all the ground will be occupied and densely shaded by the foliage which will prevent any decided growth of weeds.

It will be well to see that sufficient moisture is supplied during spring months, April and May, when there is liable to be more or less drouth. The bed can be thoroughly saturated once or twice a week to a depth of twelve or fifteen inches by turning on the hose and allowing the water to run at will. The number of blooms will be greatly increased while the quality and size of the flowers will be much improved by these frequent drenchings in the spring months.

In the fall, after the ground has frozen cut the plants off about three inches above the surface of

(Continued on page 15, Advertising Section.)



Garden Correspondence

CONDUCTED BY W. C. EGAN

WEeping TREES

I HAVE a weeping tree of some kind in my front yard that I found on the place when I came here, some five years ago. The tree grows up straight for about five feet when it branches out and droops towards the ground. Three years ago some of the branches commenced to grow up straight and now one side is losing its weeping character, and becoming an ordinary upright grower. Why is it? Can a tree change in its form of growth? Can you tell me the name of it?
S. M. P.

There are so many forms of weeping trees that I cannot identify yours from your description. Undoubtedly the trouble with your tree is, to use a phrase common among tree men, the stock (the trunk) has run away with the graft (the weeping part). Nearly all weeping trees are grafted or budded stocks, that is, the stem is an upright form of the species, and the head or drooping part, a weeping form of the same or an allied species, the latter being budded or grafted upon the former. If you examine your tree carefully, you can probably see where the grafting took place. Look immediately under that part of the trunk from which the weeping branches start, and you will find evidence of a change in the appearance of the trunk. Sometimes it is a constriction and sometimes a swelling. Generally speaking, the species to which the trunk belongs is a stronger grower than the weeping part, and any branches emanating from it would soon outgrow the weeping part.

There is no doubt but that your tree trunk has sent out some branches below the graft, and they are monopolizing the strength of the tree. The weeping part, being deprived of its share of sap, has died back. Your tree may have been neglected too long. Cut these robber branches off close to the trunk and it may recover its weeping form.

Sometimes a shrub form of a species is grafted upon a tree form, as is the case with the *Catalpa Bungei* and *Prunus triloba*. Weeping forms of a tree are what are called "Sports," i. e., departures from the type. Most of the colored-leaved or cut-leaved trees are sports. When a sport is discovered, if it is pleasing in appearance, it is perpetuated by the nurserymen. Sometimes these sports show themselves by a variation in one branch or part of a branch, or one

may develop among a lot of seedlings as did Teas' weeping mulberry. Mr. Teas, a nurseryman, found among a large bed of seedlings one plant that instead of assuming the usual upright form, sprawled out upon the ground. He saved it, grafted it upon some trunks of the upright form and gave us the weeping mulberry of our gardens. It is a very interesting fact that the ultimate action of the same sap arising from the roots produced an upright growing branch from the trunk, but the moment its actions are at work above the graft, it produces a weeping branch.

Many rare trees are grafted just above the root, as is often River's purple beech. Garden roses are often grafted at the root, and sometimes suckers from the root spring up, and if allowed to grow destroy the part we want.

Ordinary trees have their allotted period of life and die, but their species is continued through their seed. But with sports it is different. They seldom reproduce their kind by seed, but by grafting or budding their existence is carried on indefinitely. They are in one sense a part of the original tree although that tree may have been dead a hundred years.

The top of any tree is formed of the continued growth of the life cells that had their origin at its base. So, too, are the many sports now in existence, formed of life cells that originated in the first of its kind, and may be young and vigorous while their former part may be dead and gone.

HARDY PLANTS

What is really meant by the term "hardy," as applied to plants? I have bought so-called hardy plants and they have winter killed.
F. C. P.

The adjective hardy, when used in connection with any plant of a perennial nature, such as shrubs, trees, bulbs or herbaceous perennials, suggests not only a constitution vigorous enough to stand the rigors of the winter, but also an adaptability to a variety of soils and surroundings.

The butterfly weed, *Asclepias tuberosa*, is indigenous in the sandy slopes ten miles south of here, (Highland Park, Illinois,) but with me, in a clay loam even in well drained situations, it seldom lasts the second year, and therefore cannot be classed as

(Continued on page 15, Advertising Section.)

Mantels or Chimney-Pieces

By ALICE L. SMITH

THE importance given the chimney-piece or mantel in the architecture of the middle eighteenth century and earlier, is shown in the fact that many designers of that period devoted themselves largely to chimney-pieces.

Thomas A. Strange in his interesting book on "Woodwork and Interior Decoration in England during the Seventeenth and Eighteenth Centuries" gives excerpts from the "Chimney-piece Makers Daily Assistant, or A Treasury of New Designs for Chimney-pieces," by Thomas Milton, John Crunden and Placido Columbani. This contains a table giving proper dimensions of chimney-pieces for various sized rooms which it quaintly states "may be applied to the most plain and simple designs and gradually ascend to the grand and magnificent, antique, modern, ornamental and Gothic tastes." There follows a list of rooms in which these may be used.

Many of these suggestions may be well turned to account by the designers of to-day.

The characteristics of the architects and also of most designers of the late seventeenth and eighteenth centuries were so pronounced as to be readily identified. The work of Thomas Johns in chimney-pieces, girandoles, over-doors, etc., was decidedly rococo in type. Mathias Lock was of the same school.

Inigo Jones' study of the Italian renaissance is felt strongly in the chimney-pieces of his designing. The close association of the wonderful artist and wood carver, Grinling Gibbons, with Sir Christopher Wren is evidenced in much of the representative work of the latter. Also in this country and in many of our fine old New England Colonial houses are beautiful chimney-pieces

of carved wood, which are the work of the renowned artist himself, or some of his best pupils.

The delicacy of treatment and simple dignity of line of the Adam period is brought out as completely in the chimney-piece and over-mantel decorations as in any part of their architectural detail of furnishing. Many of these old designs are partially reproduced and shown to-day in the line of mantels ready to set in place. Unfortunately this sometimes results in a mongrel mixture which is equally unsuited to rooms either modern or antique.

Washington Irving has called the hearth "the rallying place of the affection" and certainly there is no single detail of a room which adds so greatly to its beauty and livableness, and which so draws together the dwellers in the home as a cheerful open fireplace.

Therefore, the importance of the mantel and tile to-day cannot be over-estimated. A room otherwise beautiful and correct in detail and color may have all of its good points swamped by an unsuitable and inharmonious mantel. To select a design which is in accord with the general plan architectural of the room is essential. There are on the market many chimney-pieces and mantels ready to set in place. These are planned to fill the architectural requirements of various rooms of special design. The

Colonial mantels here reproduced, in simplicity of design and correct proportion cannot be improved. Mantels such as these would be found entirely suitable for use in rooms where the Colonial idea is dominant.

A wider field is covered by mantels of brick and tile. Many of the former are built on quaint lines suggestive of Colonial days



MANTEL WITH FIREPLACE OF ROUGH BRICK

We are indebted to The Colonial Fireplace Co., Chicago; The Rookwood Pottery Co., Cincinnati, and E. A. Jackson & Brother, New York, for the accompanying illustrations

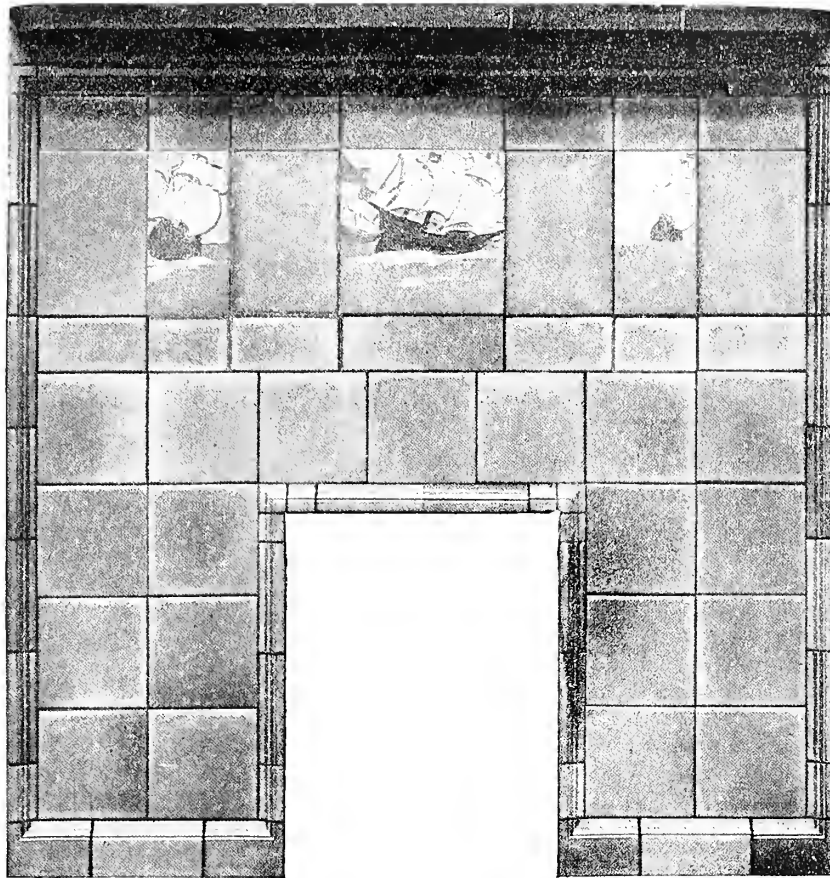
Mantels or Chimney-Pieces

and some show real mission or craftsman effects. These mantels ready to set in place, which can be bought for a reasonable sum, are found particularly suitable to houses of these types as well as to other of the vernacular houses. Especially are these mantels suited to the hall, living-room and den.

Some manufacturers of mantels will submit designs made up for special plans.

Mantels so ordered will complete the architectural detail of a room and are reasonable in price.

In the estimates for such mantels, tiles may or may not be included. Where the mantels are to be installed in places where there are no skilled workmen, slabbed facings should be used. That is, facings are made of the regular tile set in iron frames and arranged in three pieces so that any

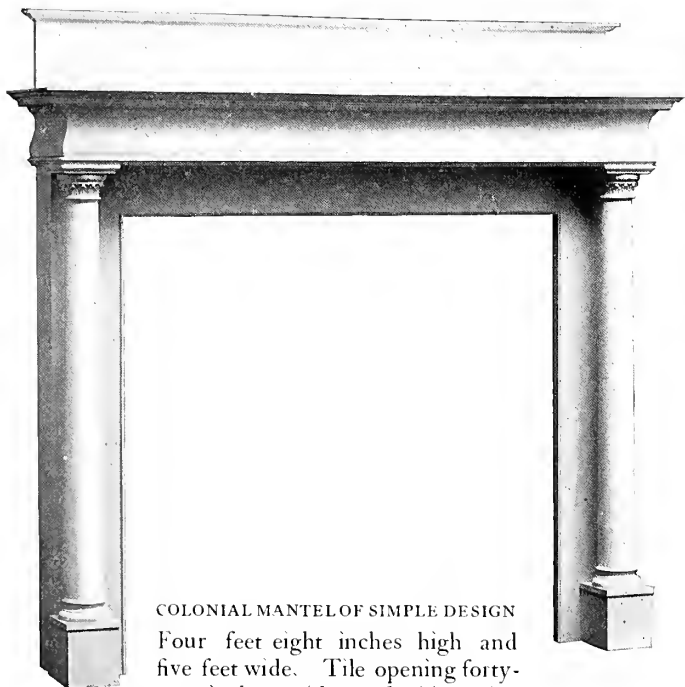


MANTEL FACING, EXQUISITE IN COLOR AND DESIGN

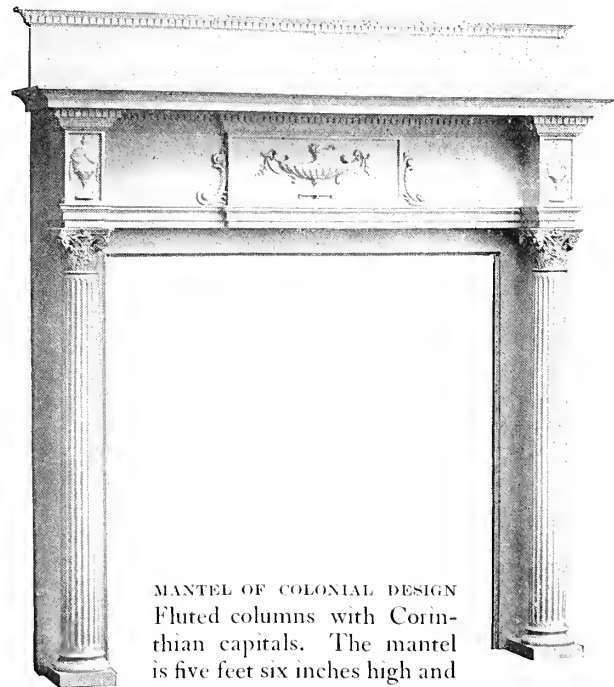
ordinary workman can put them in place.

Where it is desired to bring into prominence the decorative scheme as evinced by the wall frieze about the room, a mantel of tile after the style of the one shown in the picture may be effectively introduced. These decorative tiles could be used singly or in borders in connection with the same make of tile in plain soft colors. The decorative tile comes in very excellent designs and beautiful colors. All of these tiles show the mat or dull glazed finish. A point

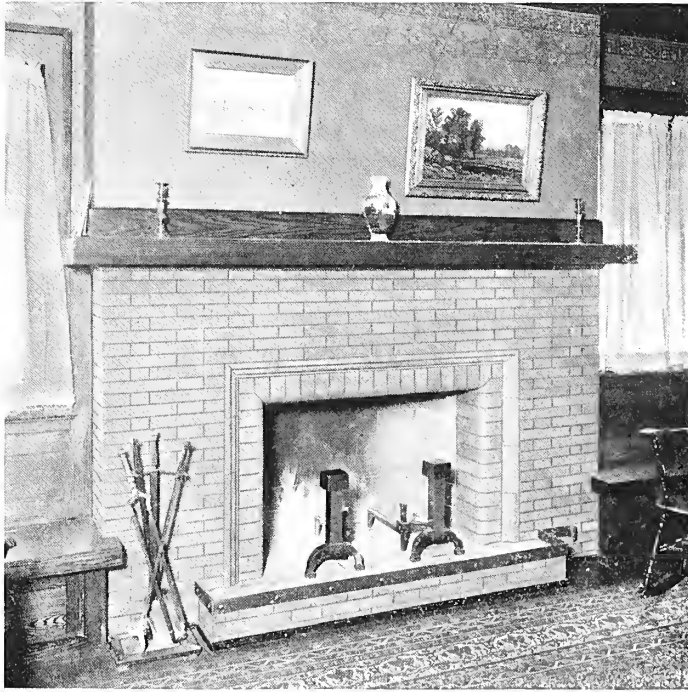
in regard to all-faience mantels, is that the corners turning into the fire-box proper and the sides where the returns into the wall occurs, show rounded edges known as "Bull Nose." These edges being glazed, there is no occasion for metal fireframe or finishing bands of any sort. In mantels of this kind such



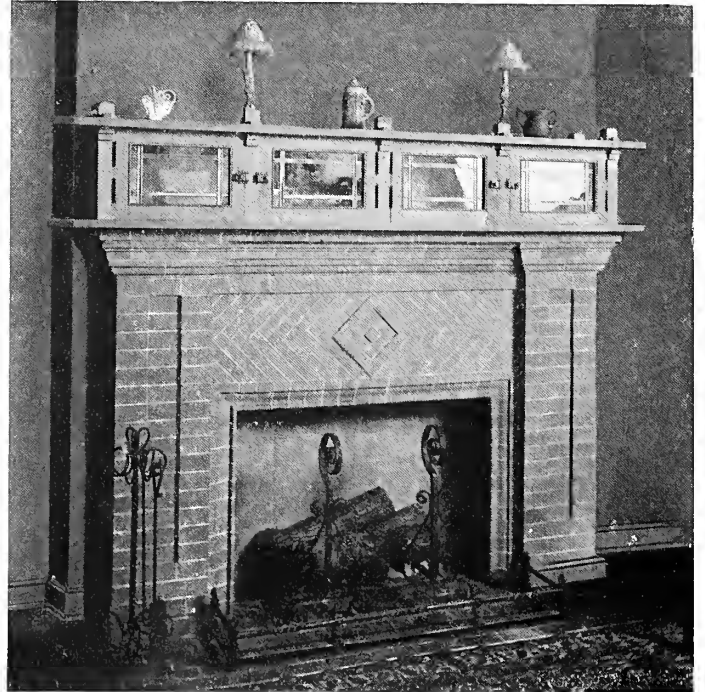
COLONIAL MANTEL OF SIMPLE DESIGN
Four feet eight inches high and five feet wide. Tile opening forty-two inches wide and thirty-nine inches high



MANTEL OF COLONIAL DESIGN
Fluted columns with Corinthian capitals. The mantel is five feet six inches high and five feet wide. Tile opening forty-two inches square



A LIVING-ROOM MANTEL



A DINING-ROOM MANTEL

treatment produces a better effect as it prevents bringing together two materials not necessarily related and which are not needed for a complete finish. The shelf of the mantel is frequently of wood like the standing woodwork of the room.

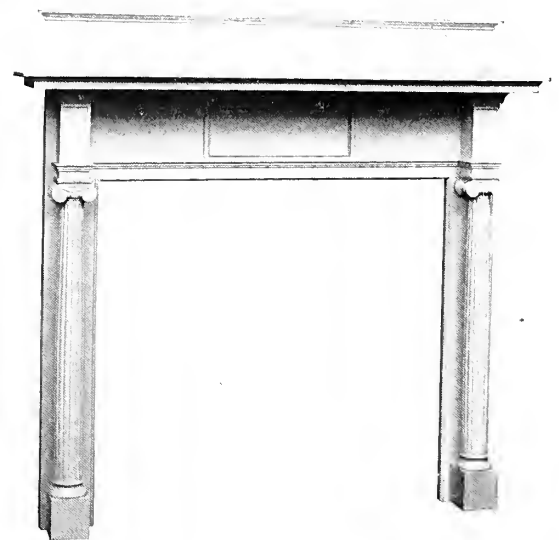
The irregularity and variation in color and texture which the mat glazed tile shows, constitutes one of

the greatest charms of the material. In a very attractive nursery where the goose girl paper has been used for the upper third of the wall, the tile in the fireplace shows a design which completes the picture.

As there is no single detail of the house or its finishing which adds so much to its completed beauty as a suitable, dignified and well proportioned mantel, it is reassuring to the man of moderate means who is about to build, to know that he can have mantels, and good mantels, at a cost proportionately less than any other decorative feature of the house.



NURSERY MANTEL FACING, TILES PAINTED IN SEVERAL COLORS



AN EXCELLENT COLONIAL DESIGN FOR MANTEL

The columns are fluted and have capitals of the Ionic order. The height and width are the same—five feet. The tile opening is forty-two inches wide and thirty-nine inches high.

FORCING BULBS AND BULBS ADAPTED
TO HOUSE CULTURE

(Continued from page 91.)

tuberoses — all very desirable plants for amateur culture—are generally classed among the bulbs because their flowers resemble those of the bulb family in so many respects, but neither of the four has bulbous roots. Their roots are of a fleshy, half-tuberosus character.

The calla is a plant everybody admires, and almost every grower of house-plants includes it in her collection, but very often the complaint is made that it produces leaves and few, if any, flowers. I am inclined to think that this comes about, in most cases, because its owner keeps it growing, or attempting to grow, the year round. We have very few plants that will do well under such treatment.

They must have a resting-spell sometime during the year. This is in accord with a general law of Nature, and we cannot expect the plants in our windows to flourish if we ignore it. If the calla is put out of doors in June, and left there until September, turned down on its side, it will lose all its leaves, and one would quite naturally think it must be dead. But an examination of its thick root will convince you to the contrary. Repot it in a soil composed of equal parts loam, muck or other soil rich in vegetable matter, and old manure, give it water, and in a short time it will send up great, healthy leaves such as you never see on a plant kept growing the year round, and it will give you fine flowers at intervals throughout the season. The calla is a very accommodating plant, and often blooms well in winter after having been kept growing all summer, if liberally supplied with liquid fertilizer. Many persons treat it as if it were an aquatic, and keep its roots standing in water, but I have never seen good flowers from a plant so treated. The continuous use of hot water I consider harmful. It weakens the plant, and makes it lax and flabby in tissue.

The agapanthus, often called lily of the palace, has foliage resembling that of the amaryllis, though longer and narrower. It sends up a flower-stalk three or four feet tall in summer, bearing an immense cluster of lily-shaped flowers of a dainty shade of porcelain or dark lavender blue, with stripes of a lighter shade running through the petal.

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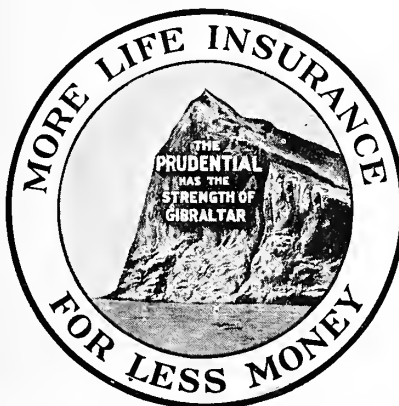
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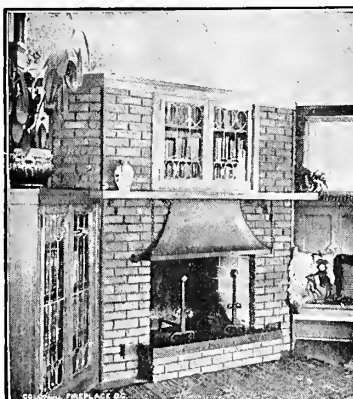
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Do you want the cheer, the comfort that only an open fire can give? Haven't you at least one room in your house which can be absolutely transformed by the addition of a fireplace? Or, if you are thinking of building, don't you owe it to yourself to find out all you can about fireplaces before deciding?

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is a regular mine of information about fireplace construction. It tells you what to seek in a fireplace and what to avoid. It tells all about Colonial Fireplaces, the only kind in the world sold under a positive guarantee of satisfaction. It tells all about the Colonial Plan that makes buying a fireplace as simple as ordering a picture. Besides, it contains a number of beautiful illustrations of the splendid Colonial Designs — just a few representative selections from the complete Colonial line with descriptions and prices.

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One Turn Makes it Hot



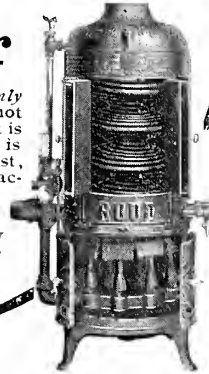
On a hot day there's no occasion for even striking a match when you want clean, hot water at any hot water faucet in the house if there's a Ruud Water Heater in your basement. You simply turn any hot water faucet for as much or as little hot water as needed. *The water flows scalding hot in ten seconds.* One or all hot water faucets may be open, yet the supply of hot water is inexhaustible, and there's no trouble, no extra heat or unsightly range boiler in the kitchen. The

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gives hot water at the least cost because it is in operation only while hot water is flowing. It is started by turning any hot water faucet; it automatically regulates itself while faucet is open, and stops working altogether the moment faucet is closed. Burns either natural or artificial gas. The quickest, cleanest, most convenient, most economical and most practical water heater made.

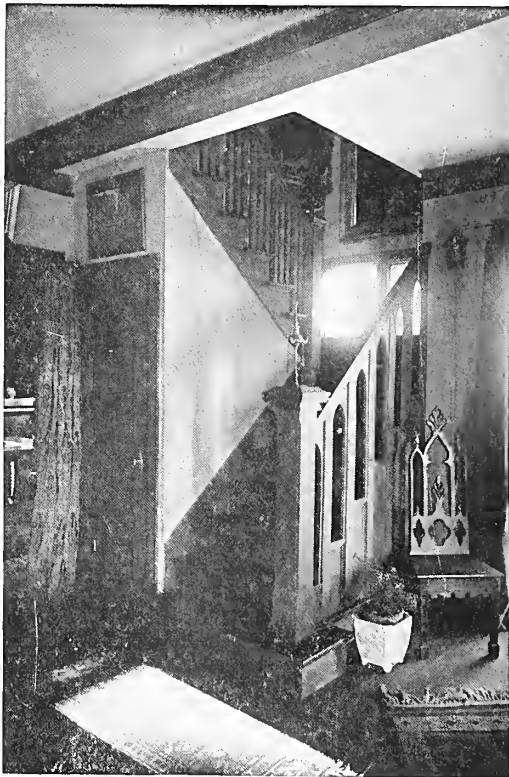
Easy to attach in your basement to pipes already installed. It takes a book to tell about it. Write for this FREE book to-day and for list of families in your vicinity who use the Ruud.
RUUD MANUFACTURING COMPANY, Dept. F, Pittsburgh, Pa.
(Branches everywhere)
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(Ruud Heisswasser Apparatebau, Hamburg, Germany.)



These flowers, individually, are small, but there are so many in a cluster—often fifty or sixty—that the effect is very striking. Each flower is borne on a stem an inch or two in length, and all these flowers radiate outwardly from a common center, thus giving the effect, when a plant is in full bloom, of a great, globular flower. It is of the easiest culture. Give it a soil of rich loam mixed with rotten cow-manure, plenty of water during its season of growth—which is from April to August—and store it in the cellar from November to March, and it will ask little else at your hands. It will live for an indefinite time, increasing in profusion of flowers with age, and needing only an occasional shift to a larger pot.

Imantophyllum is a plant seldom found in the collections of the amateur gardener. But it has claims to consideration which many of the plants found there do not have. It bears a striking resemblance to *Vallota purpurea* in every respect save that of color. It is a tawny red, or red showing a hint of orange. This, like the agapanthus and vallota, can be wintered in the cellar safely, though if kept up it often gives a winter crop of flowers.

The tuberose would have more friends than it has at present if it were hardy enough to withstand early frosts when planted out in the garden. Comparatively few persons undertake to grow it there, therefore its merits are not generally understood. But we of the North, where frosts come early, can effect a compromise with Nature in the cultivation of this really lovely flower, and grow it in pots. So grown it will be found extremely useful for the fall decoration of the window-garden and greenhouse. Put two or three roots of it in a seven inch pot of rich sandy soil, in July, keep them well supplied with water and exposed to full sunshine during the summer and early fall, and along about September they will send up flower-stalks three or four feet high. In October and November they will give a generous crop of white flowers with thick, wax-like petals and a fragrance as heavy and rich as that of the cape jasmine or magnolia. Those who have never grown this plant in the house will find it adapted to amateur culture, and a very desirable addition to the comparatively small list of plants that bloom close on the edge of winter.



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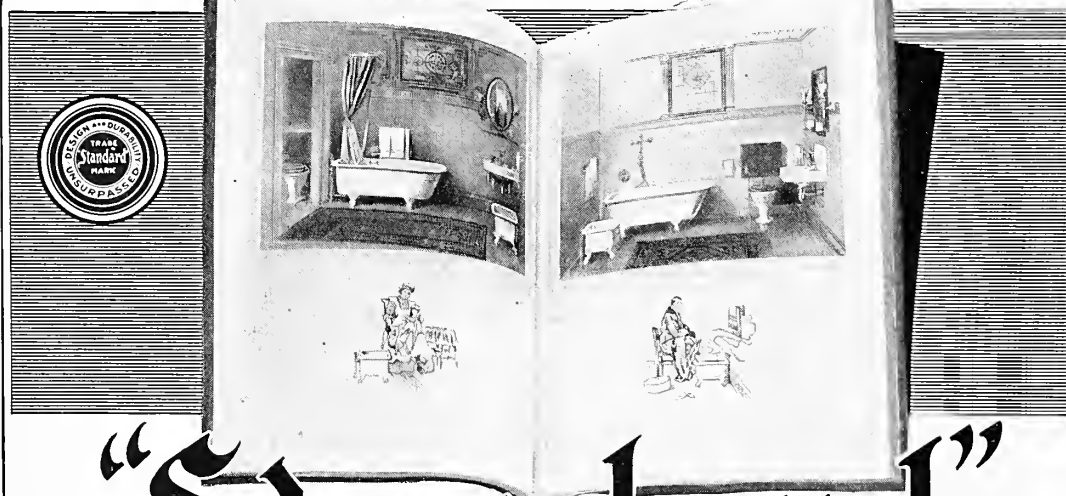
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gives actual photographs and describes in detail 16 different bathroom interiors ranging in price from \$69 to \$542. No matter how much or how little you can afford for your bathroom equipment, it tells you how you can make your bathroom absolutely healthful and sanitary, and how to get the best and most valuable equipment for the least possible money.

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also contains many beautiful illustrations of modern kitchens and laundries. It tells exactly what fixture to use for every purpose; how much these fixtures cost, and how to plan, buy and arrange them in the most economical and attractive way. Every householder should have a copy of this book. It will pay you to send for and read it.

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AUTOMOBILES

Where to go for a Tour

(Continued from page 99.)

the roads are often poor. In the lake regions of Wisconsin and Minnesota there are numerous attractive summer resorts and the roads are often good. The Great Lakes offer alluring attractions for tourists in the adjacent states, who frequently penetrate into Canada from Buffalo and Detroit. The Thousand Islands and St. Lawrence region are objective points for thousands of automobilists and motor boat enthusiasts, while Montreal and Quebec are delightfully quaint and are more typically Old World cities than many European cities. Canadian roads as a rule are not boulevards like the hundreds of miles of state roads that make New Jersey, Massachusetts and Connecticut famous for touring, but they are generally fair. The Delaware Water Gap is centrally located for a great many tourists and is well worth a visit. It can be reached in a day's run from New York or Philadelphia and offers picturesque mountain and river scenery, good hotels and fair roads.

One might go on indefinitely naming sections that are suitable for pleasure touring, but any automobilist can pick them out for himself if he will but keep in mind the fundamentals that make for enjoyment of a trip—diversified and pleasing scenery, good roads, good hotel accommodations, freedom from excessive heat, and reliable guide books or road maps.

THE EDITOR'S TALKS AND CORRESPONDENCE

(Continued from page 100.)

of the room and may be distinctly decorative. We, however, advise you against a large over-mantel mirror as in a small room this is a very objectionable feature. If you have a paneled space between the windows of your principal room you would obtain a good effect by having a mirror set in extending the full length from picture rail to base-board. A long narrow mirror framed flat might be used over your mantel effectively. One should use much care in placing mirrors in a small room.

TILES FOR A PATIO

I desire to pave the floor of a patio with tile and would be glad to have you

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The Pulverized Manure Co., 30 Union Stock Yards, Chicago.

advise me upon the selection of these also the probable cost of same. If you can send me the name of parties from whom I can obtain these goods I will appreciate it.

Answer: There are very attractive dull red tiles made in Wales which would be satisfactory to you for the paving of your patio. These come in sizes six by six and nine by nine. The cost is 50 cents a square foot. I have mailed you the addresses of firms from whom you can obtain these. I am also sending you the name of a material which I would recommend for the finishing of the walls in your kitchen. This is durable and washable and comes in an excellent choice of tints.

CHOOSING A FINISH AND COLOR FOR KITCHEN WALLS

Please advise me as to correct color and finish to use for kitchen walls. I want something that is thoroughly hygienic and washable. I would like a light color. The woodwork in the kitchen is of yellow pine finished with a high gloss varnish which is impervious to water.

Answer: If your kitchen is not overly light I would advise the light colonial yellow or if the exposure is sunny, the leaf green would be a good choice.

HARDWARE AND FIXTURES SHOULD COMPLEMENT EACH OTHER.

I note that you make frequent reference in your editor's talks in HOUSE AND GARDEN to the great care necessary in the selection of hardware and fixtures for a house. The house I am building is a small apartment house only four stories and two apartments to the floor. These are all finished in oak woodwork stained in varying shades of brown. The detail is simple somewhat suggestive of mission although it is not exactly that. Kindly advise me the kind of fixtures and hardware to use in small entrance hall, living-room and dining-room and bedrooms.

Answer: In your halls and living-rooms we would advise fixtures and hardware of smoked old brass which shows an irregular color surface somewhat resembling greenish bronze.



Paint Victory

A victory of any kind is only valuable in proportion to the tangible results you obtain. You know that accomplishing something that *anyone* else can do is not victory—And that applies to paint just as it applies to anything else.

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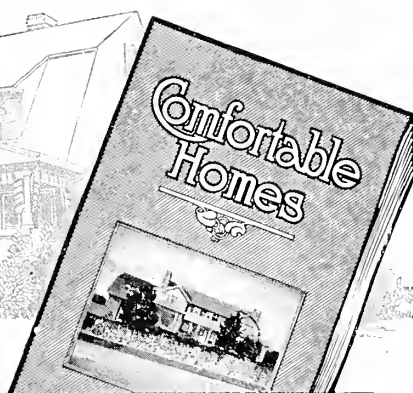
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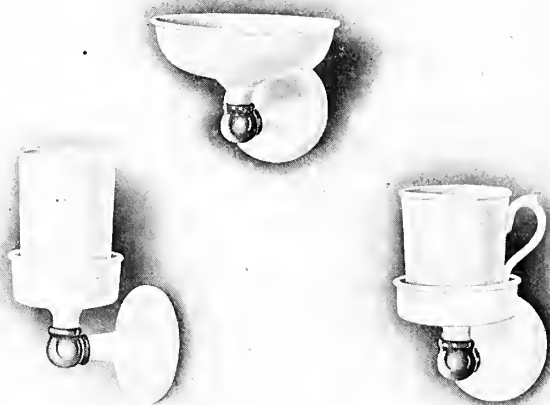
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It tells you how to make your home comfortable and livable and how to always keep it so in any kind of weather.
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On account of the purity of the material and neatness of pattern and workmanship, they are a necessity in the toilet of discriminating persons, being easy of installation and of the proper durability for the uses to which toilet articles are subject.

They are also reasonable in price and are absolutely the most sanitary fixtures made.

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NOTE—We also make numerous other specialties for bathroom and toilet, illustrations of which we will be pleased to send on request.

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*The Trenton
Potteries Company*

The Canadian-Trenton Potteries
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ST. JOHN'S, QUEBEC

For the living-room a central light having a short shank and four crossed extending arms from which are suspended squared bells of ground glass, would be a good selection. The cost of this fixture is under \$20.00. Single side lights of the similar design should be set at either side of the mantel.

For the hall we would suggest a lantern effect hung by a chain of brass in the same finish. The cost of this would be about \$18.00. For the dining-room a single central light suspended about eighteen inches above the table would be suitable with a spreading shade set in wrought iron frame. The glass used in this to be of the heavy crinkled variety having a frosted finish. This may be obtained in dull green or a rich amber or any other color that the rooms may require. The chain of course is also of wrought iron. If your dining-rooms are small no side lights are necessary. The cost of this fixture is about \$20.00. For the bedroom simple side lights of brush brass would look well with a drop light of a single bulb with silk shade to hang over dresser. The hardware used in these rooms should be perfectly simple and rather heavy in design, the finish to be the same as that given the fixtures. In the dining-room the wrought iron should be used.

I am sending you the addresses of various firms from whom you can obtain cuts and prices.

AN EASILY CONSTRUCTED PERGOLA THE FINISH FOR SAME

We would like advice in regard to a pergola which we wish to put up in our rose garden about fifty feet from the house. The house is Georgian in architecture, though somewhat modified. We would like to have fluted columns if possible, as the front porch shows these. Will it be a very expensive matter to have these columns made or would it be better to buy them from some old building which is being torn down? This has been suggested by a friend, and we are not sure whether it is practicable or not.

Answer: We are sending you the address of a firm who will supply you with cuts showing a variety of columns. These can be used most advantageously for your pergola, as they have looked

LOW COST SUBURBAN HOMES 25c.

90 PLANS AND PHOTOS.

House & Garden - 1006 Arch Street, - Philadelphia, Pa.

joints and are not at all difficult to put up. This will perhaps be more satisfactory to you than old columns would be even if you were fortunate enough to find a sufficient number of these of the same height and design.

SUGGESTIONS FOR THE MONTH

(Continued from page 102.)

THE GARDEN

the earth. Allow the tops to fall upon the bed and remain during the winter. Throw on top of these a liberal coating of coarse manure which should be left until spring. In the spring rake this mulch off, removing all the coarse undecayed particles from the bed and spading in the fine particles. It is necessary to exercise some care in early spring cultivation so as not to break or disturb the dormant crown buds.

Following these suggestions as to preparation of the bed, the planting and cultivation of the peony, it only remains for the gardener to get the best of stock with which to plant the bed. There are many choice and desirable varieties and the selection must be an individual equation. Deal with a reliable nursery and get what is wanted, thereby avoiding experiments.

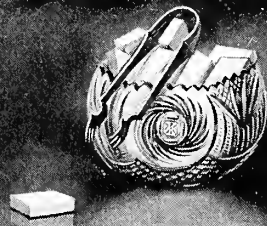
GARDEN CORRESPONDENCE

(Continued from page 103.)

reliably "hardy." Both situations are near Lake Michigan, and subjected to about the same climatic conditions. It is not the degrees of cold that cause my plants to disappear, but the lack the thorough underdraining a sandy soil induces. There may be, however, an unknown influence that renders it possible for one garden to grow successfully a certain plant while the same species in an adjoining estate fails to establish itself.

The common form of the Alaska daisy is not permanent with me, but is with a neighbor. *Boltonia latisquama*, generally succumbs the first severe winter but grows like a weed within half a mile of me. Even on one's own grounds, however small, a certain plant may fail in one situation, and succeed in another. *Malva moschata*, var. *alba*, in all situations I have tried it, but one, is apt to die out during the summer. In one situation I have had the same plants

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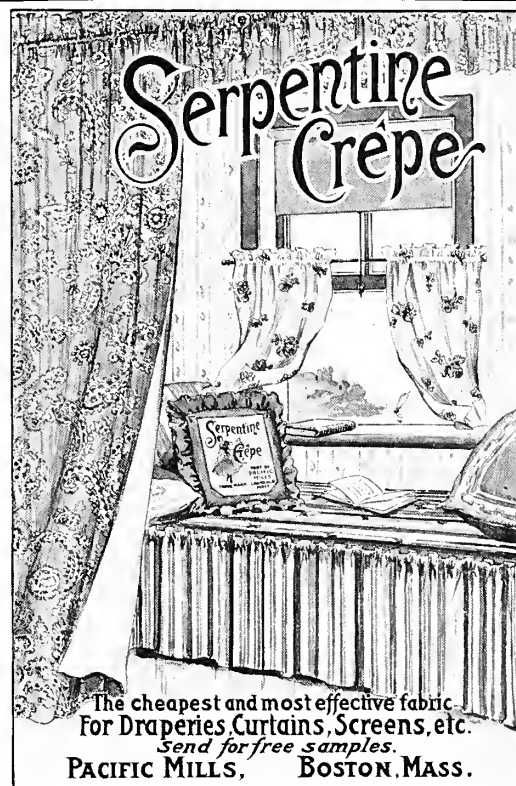
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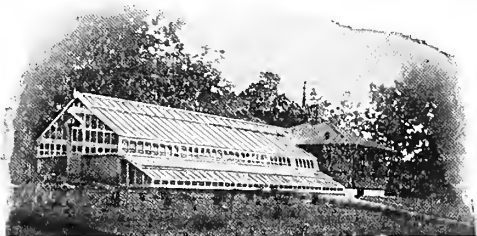
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HOSE SUPPORTER
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for several years. One must remember that in bringing exotics into one's garden from nearly all quarters of the globe, all coming, perhaps, from soils not only different in their component parts, but in their condition as to moisture, shelter from winds and sun and climatic influences, but little understood, and not readily described. All these conflicting and complex conditions are brought into a new home where only one kind of soil predominates and only one condition exists. No wonder some are not hardy, even if the Arctic zone is its habitat. But it is only here and there one finds a hardy plant failing. Scores of them possess a constitution that enables them to adapt themselves to all conditions and reward us with their beauty.

REPAIRING BROKEN TREES

On an old homestead that I am fixing up for a summer home is an apple orchard of considerable age. A recent storm has broken quite a number of branches and in two instances have split a main branch at the crotch. How shall I proceed to repair damages, if it can be done?
S. M. O.

From your description I understand that the branches that have split in the fork are of considerable size. Procure an iron bolt a half to three quarters of an inch in diameter and just long enough to reach through the broken parts and allow the nut to be placed on. Rather have it half an inch shorter than longer, as the hole at one side of the tree or branch may be countersunk. Bring the branch up into place and bore a hole through both pieces, same as you would to mend a broken chair and fasten in your bolt. With a sharp knife, cut away all ragged edges of the bark, making the edges of the joint smooth. If there is any opening at the top that will allow moisture to percolate into the wound, fill it with plaster of Paris. In time the wound will heal and all evidence of the bolt will be obliterated by the bark growing over it. Where the smaller branches are broken off, or even the larger ones, they cannot be repaired and must be taken off. If they are of some size, it is best to cut the full branch off, but if small, they may be cut back to some branch that may be induced to assume the duties of a leader. Where cut back

(Continued on page 18.)

A Butler's Pantry Door

should swing both ways; should close gently and without noise and stop at once at the centre without vibrating. The only way to accomplish this is to use the "BARDSLEY" CHECKING HINGE. It goes in the floor under the door and there are no ugly projections on the door.

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A GREAT MANY people feel the need of intelligent, artistic advice when building or remodeling their homes. They realize that however well designed the house, it's the things that are put into it and what is put on the walls, ceilings and floors that give it the happy, home-like atmosphere.

Interior decoration is an art in itself. It is possible to produce almost any effect by the judicious use of color, wood finishes and fabrics.

It is to give just such helpful advice that The Sherwin-Williams Co. maintains a Decorative Department with a competent staff of decorators and designers.



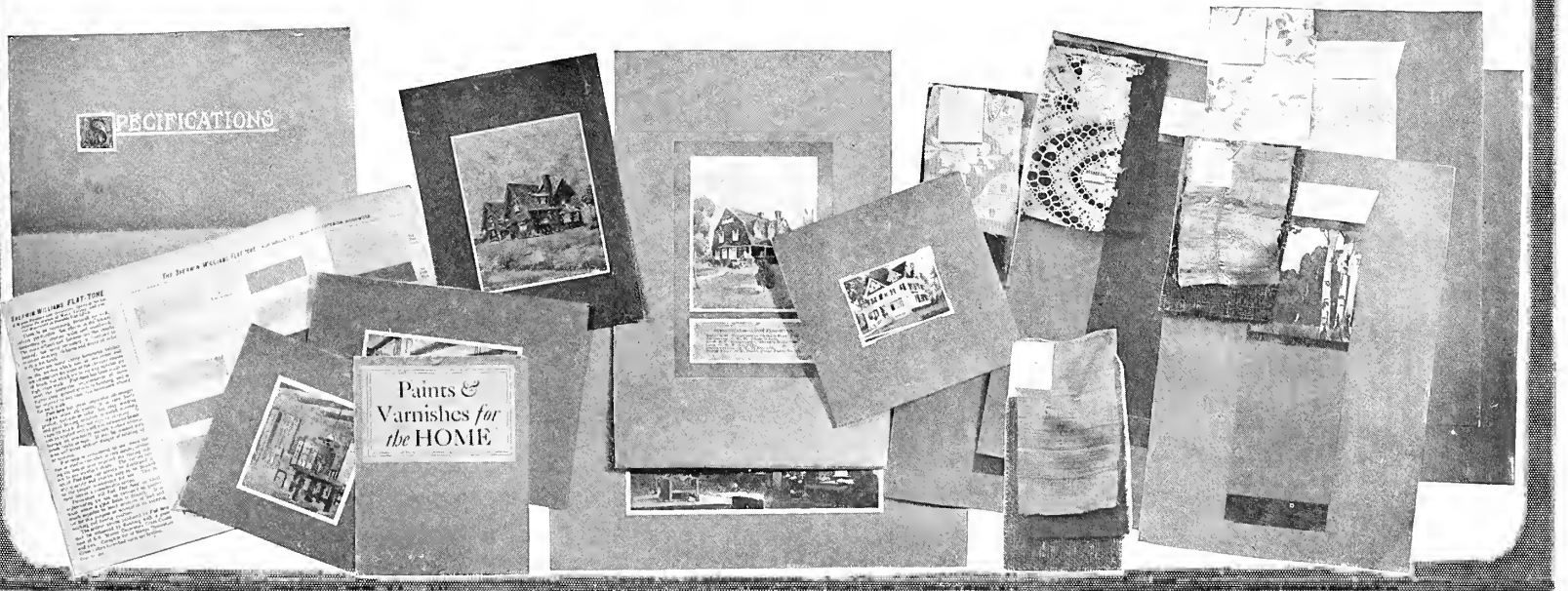
How To Make the Home Beautiful

THIS Decorative Department is prepared to furnish complete color schemes with color sketches and descriptions for the interior decoration of any one room or suite or all the rooms of a house, together with the exterior decoration if requested. The suggestions will also include wall decorations, rugs, tapestries, furniture and other things to go with these finishes so as to produce any desired results.

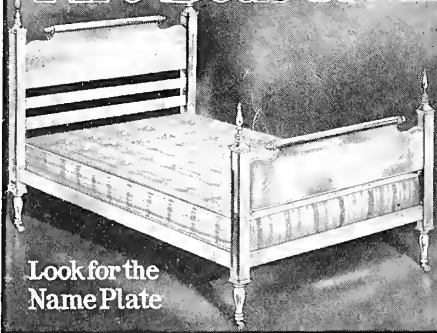
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Art Beds Make Artistic Bedrooms



Look for the
Name Plate

Your home is judged by the furnishing of the bedrooms. One glance at these rooms, if they are not dainty and artistic will destroy the good impression made by your living and reception rooms.

The bed is the key-note in bedroom furnishing.

"Art Brass Beds"

are artistic and pleasing. They are made in period patterns, Colonial, Louis XVI., etc., to match other furniture.

The finish will never tarnish or need attention. Parts cannot loosen; casters easy rolling, ball bearing.

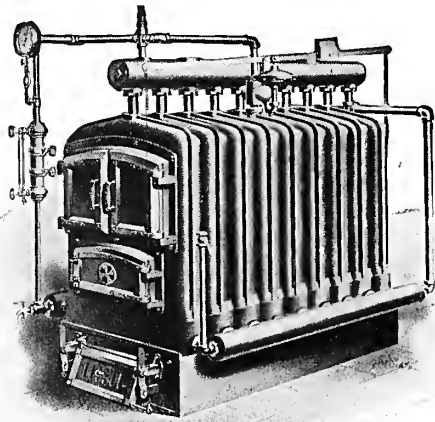
Our catalog "Masterpieces in Brass," Free.

Send us your name and your dealer's name for a copy.

Choose from our book, and we will see that your dealer is supplied with the style you select.

Art Bedstead Co., 3704 Rockwell St., Chicago.

Metal Beds for homes and institutions.



Mercer Boiler for Steam and Hot Water Heating

Our Heating Boilers and Radiators

are made for the home where the Architect and Owner demand uniform heat in all weather.

The efficiency of our apparatus makes this always possible.

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FOR OCTOBER

will be the

Annual House Furnishing Number

Among the important articles will be
Furnishing a House
of Seven Rooms
for \$1,500

Illustrations of Furniture, Wall Coverings and Rugs will be shown.

Modern Wall Coverings

Treats of all material suitable for this important matter.

Typical Lighting Fixtures

Illustrated by photographs of examples of modern fixtures for gas and electric lighting.

Domestic Rugs

Advertisers should acquire space in the Annual House Furnishing Number. Many thousands of people who will furnish their homes will read this issue, and be influenced to buy from the firms advertising.

House & Garden

1006 Arch St., - Philadelphia, Pa.

to the main trunk or a lateral of some size is cut to a branch, cut so as to leave no stub end, that is cut close to the trunk and paint the wound. Leave smooth edges and the bark will soon cover the wound. Stub ends left on, not only look badly, but prevent the bark from growing over the wound, and they often carry their decay into the interior of the trunk.

EXTERMINATION OF PLANT LICE

What can be done to protect the foliage of the snow-ball from the attacks of lice that causes it to curl up and look disfigured?
C. T. B.

Kerosene emulsion applied when the leaves unfold and a few times afterward sometimes help them, but it is a hard matter to overcome. Repeated spraying with water under a strong pressure, using a fine nozzle, especially the rainbow sprayer, will lessen the trouble. This is a good course to pursue against many insect pests. It washes them off, often injuring them and all do not return to the plant.

THE FICUS REPENS

In the April number of HOUSE AND GARDEN you published an article on "Vines and Vine-covered Houses" in which you mentioned the *Ficus repens* vine. Will you please tell me where to procure it? I have several catalogues from florists but none of them advertise it. I will appreciate the information.
J. P. C.

Henry A. Dreer, Philadelphia, catalogue the plant.

STRIPPING LEAVES FROM TREES

THERE is no better season for the planting of deciduous trees than in early autumn, although to many, the fact that the foliage is still green acts as a deterrent to the work. But to the nurseryman of the day this does not stop his work. He knows that the functions of the leaves are practically over and that as early planting makes the success of the operation assured, it is better to strip the leaves and plant the trees even at the expense of more time and perhaps of some little disadvantage to the tree in the loss of its foliage early. It is wonderful

how well deciduous trees do when planted in September and October. It is really a loss to wait until the foliage falls of its own free will, for then the freezing weather of winter is not far away and there is not time for the transplanted stock to get root-hold in advance of it.—*Florists' Exchange*.

PRESS COMMENTS ON A BURBANK ACHIEVEMENT

"AND he gave it for his opinion," wrote Swift, "that whoever could make two ears of corn, or two blades of grass, to grow upon a spot of ground where only one grew before, would deserve better of mankind, and do more essential service to his country, than the whole race of politicians put together." If this be true as a general proposition, what must Luther Burbank deserve who grows seventy-three varieties of apples on a tree which Nature designed should bear but one? To call Mr. Burbank the greatest grafter in the United States, is a compliment, not an offense.—*Brooklyn Eagle*.

Luther Burbank has grown seventy-three different kinds of apple on one tree. It's unfortunate that trees like that didn't grow in the Garden of Eden, for then Eve couldn't have made up her mind which one to eat. On second thoughts, however, it's just as well there wasn't. Eve might have eaten them all.—*New York American*.

EARLY FORCING BULBS

IT cannot be too often repeated that the most important consideration in the early forcing of bulbs is that of having them make sufficient progress in the formation of roots before they are excited into making top growth, by placing them in a warm temperature and exposed to light. There is very little danger of failure with bulbs of any kind if they are allowed to fairly well fill their flowering pots, or flats, with roots before they are introduced into heat. And although the exigencies of anticipated demands and other unavoidable conditions may make it necessary to hurry forcing, it is always well to start reasonably low, the better enabling the plants to stand a little rushing, if that be necessary, subsequently. It

Your Country Cottage
should be made to harmonize with nature and fit into the landscape, by staining it with the soft, artistic colors of

Cabot's Shingle Stains

Cheap, handsome, preservative and lasting, as proved by over twenty years' use from Bar Harbor to San Diego, from Jamaica to Hawaii.

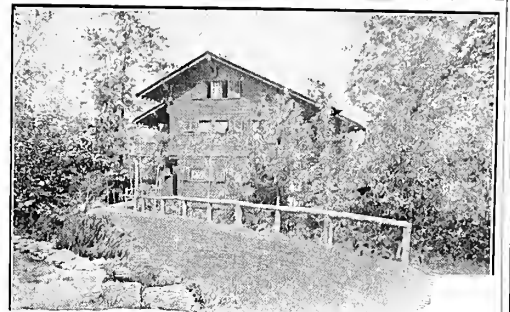
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SAMUEL CABOT, Inc., Sole Manufacturers,

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Cabot's Sheathing Quilt—for warm houses



E. M. A. Machado, Architect, Boston

Dustless Sweeping an Accomplished Fact

A **Bissell**

"CYCO" Bearing Carpet Sweeper

will cleanse your carpets and rugs with 95% less effort than a corn broom requires, and at the same time completely dispose of the dust. Have you ever considered how a corn broom injures your carpets and fine rugs? You wouldn't think of using a whisk broom to clean a fine velvet gown, and yet the damaging effect is just the same in using a corn broom for sweeping fine carpets and rugs.

The rapidly revolving brush of the Bissell touches the carpet uniformly and without the slightest injury, removing all the grit and dust, and depositing same within the pans. The use of the Bissell means saving of time, carpets, labor and health, besides a **great** economy, as it will last longer than fifty brooms.

Price \$2.50 to \$5.50.

Buy a Bissell "Cyco" Bearing Sweeper now of your dealer, send us the purchase slip **within one week**, and we will send you **FREE**, a neat useful present.

Send for free booklet

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Bissell Carpet Sweeper
Co., Grand Rapids,
Michigan,

(Largest
and Only
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Carpet
Sweeper
Makers
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Walls
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The Sanitary Wall Coating

Do this at once for health's sake. At least make every bedroom absolutely clean and wholly sanitary so that the relaxed body will not be poisoned nor infected during the period of sleep when it is most susceptible to infection.

The solid colored softly tinted Alabastine wall protects the health and is also the most artistic, effective mode of decoration.

Wall-paper is dangerous to health, so are cheap common kalsomines made from whitening, colored and stuck to the wall with animal glues.

The soft velvety tints produced by using Alabastine are most satisfactory for dining rooms, and living rooms as well as bedrooms.

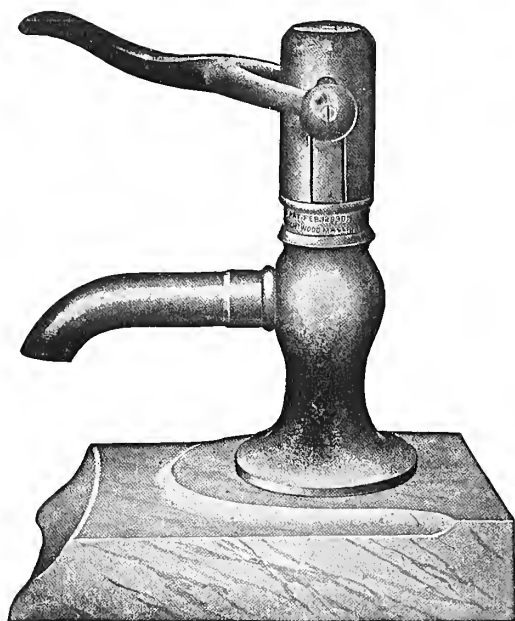
The Alabastine wall does not fade, can be cleaned easily and is always sanitary.

Have an experienced decorator do the work—or, do it yourself. It's easy, just mix with cold water and apply with a flat wall brush.

Send 10c in coin or U. S. stamps for "Dainty Wall Decorations," our beautiful book, which contains full directions and illustrations in color for the decoration of every room in the house; the most valuable book published on wall decoration.

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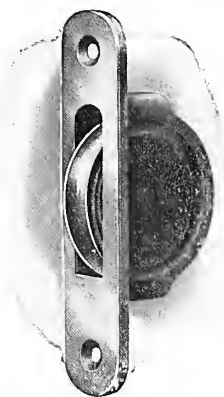
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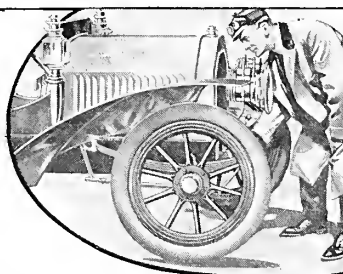
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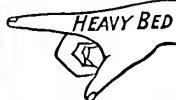
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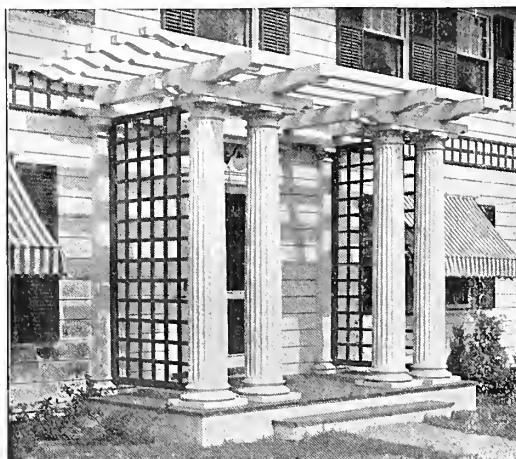
Ives Patent Window Stop Adjuster

PREVENTS DRAFTS, DUST AND WINDOW RATTLING.



PATENTED.

The only Stop Adjuster made from one piece of metal with solid ribs and heavy bed that will not cup, turn or bend in tightening the screw. Manufactured only by **The H. B. IVES CO., New Haven, Conn., U. S. A.** (Fifty-page Catalogue Mailed Free.)



Koll's Patent Lock Joint Columns
Suitable for Pergolas, Porches or Interior Use
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Send for catalogue P 19 of columns, or P 29 of sun-dials, pedestals, etc.

should be carefully seen to that lilies and other bulbs, covered with soil or ashes, but without the protection of sashes outdoors, do not get too much water; it will also be necessary to examine those under cover to ascertain if they are in need of water.—*Florists' Exchange.*

YUCCA A TREE OR A PLANT?

THE fate of an aged woodsman of San Bernardino county, California, hangs on a judicial decision in the Federal Court, whether yucca is a tree or a plant.

When the case of R. L. Cook, charged with cutting yucca timber on government land, came up before Judge Well-born recently, on demurrer, Assistant U. S. District Attorney McCormick admitted that he was a trifle hazy in regard to the botanical properties of yucca. He had a lot of definitions and references, but none of the authorities seemed to throw any light on the odd question.

Attorney Stevenson of San Bernardino contended that yucca is a plant, belonging to the lily family, and that it is not "timber." He maintained that his client cannot be punished for cutting down plants on government land, as the law plainly specifies that the essence of the crime is taking and disposing of timber that is valuable for commercial purposes.

The government, on the other hand, asserted that yucca is used for making surgical splints, and thus has a commercial use. The court finally ordered counsel for the defendant to present a brief, embodying his points. It appears that the Department of the Interior and the various land offices are anxious to have a test case go to the Supreme Court for final adjudication.

TARRAGONA

ALL Tarragona is expressed in those two words, ruins and the sea. Whichever way one follows it, it ends in half-hewn rock and in a new aspect of the sea, and it is built out of the ruins of a Roman colony. The Roman walls themselves, of which such considerable fragments remain, rise on the foundations of a cyclopean wall, built of vast unhewn masses of stone; the cathedral stands on the site of a Moorish mosque; a public square lined with houses, the Plaza de la Fuente, still keeps the form of the Roman circus. Most of the

houses in the old town are made out of the ruins of Roman houses; modern windows break out in solid Roman walls, left to end where ruin left them to end; Roman fountains are in the squares, Roman tombstones are built into the walls of the Archbishop's palace, fragments of triumphal arches are set into the walls about Roman gateways, the "Tower of Charles V." comes up from the tiled roof of the arsenal, and "Pilate's Tower," once part of the Palace of Augustus, is a prison. And out of all these ruins of great things there has come, for the most part, only something itself dilapidated, to which the ruins lend no splendor.—*Saturday Review*.

ONE DAY'S USE OF AN OLD WELL AND WHAT HAPPENED

AS illustrating the danger of the contamination of wells by sewage, even in sparsely settled districts, Dr. Stokes told a striking incident at a recent meeting of the Maryland Board of Health. Recently the water-works machinery of a Maryland town of 300 people broke down, and for one day water from an old well was used. Ten days later there was an outbreak of inflammatory intestinal disorders and three cases of typhoid fever resulted. The water was tested and found to contain 4,100 bacilli in a cubic centimetre—about fifteen drops. The regular water-supply contained eighty bacilli in a centimetre. Dr. Charles L. Mattfeldt, a member of the board, and also a health officer, expressed the belief that 90 per cent of all water taken from dug wells is contaminated by sewage more or less. "The construction of such wells, if not prohibited, should be regulated by law," he said. "No one will doubt that every town ought to provide water from a reliable source for its inhabitants, in every respect fit for domestic use, and should in every way discourage the use of shallow wells, which we know to be the most fruitful source of disease."—*N. Y. Evening Post*.

Owing to an oversight we failed to give credit in the August issue for the remarkably fine photographs of the Benjamin Franklin Jones residence used for illustrating the article "A Summer Home at Sewickley, Pa." These photographs were from the R. W. Johnston studio of Pittsburgh.

COTTAGE BED

(A Suggestion)

Our Specialty is Cottage Furniture



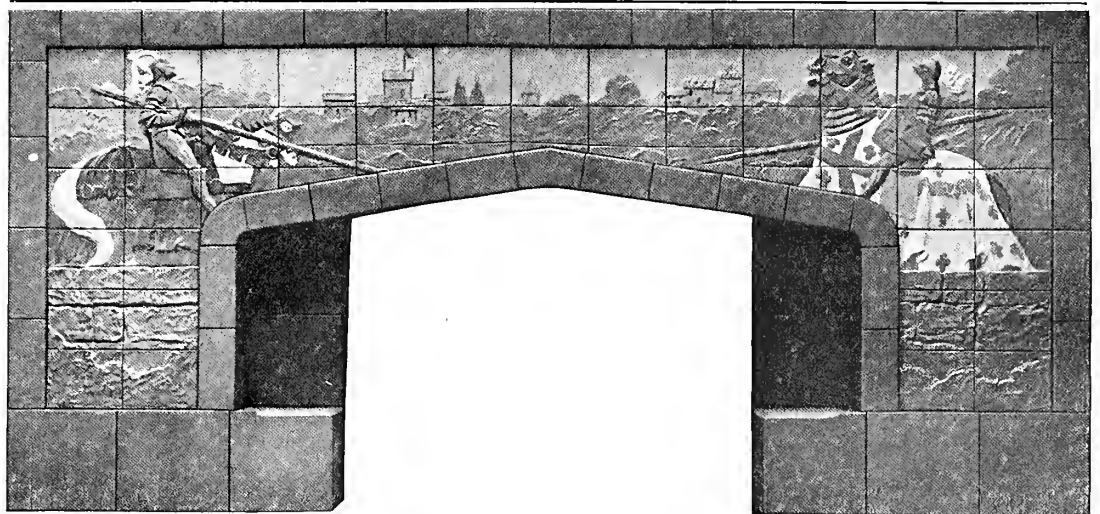
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Simple in line and well built. Can be obtained finished or unfinished to be stained to match interiors.

A request will bring a package containing 200 distinctive patterns.

Visitors are requested to inspect specimen pieces displayed in our warerooms.

William Leavens & Co., Manufacturers, 32 Canal St., Boston, Mass.



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Special Design Made by

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CINCINNATI

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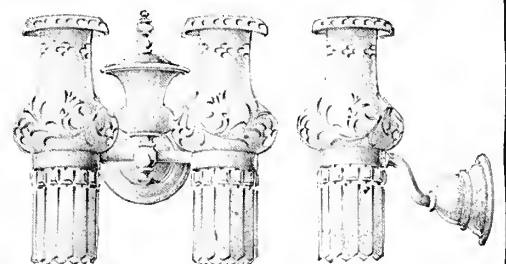
Period lighting fixtures from classic to modern.

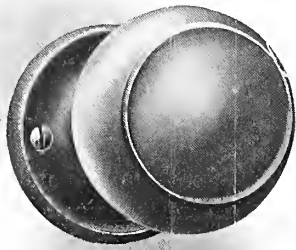
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SAYBROOK DESIGN
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WHERE TO PLANT HORSE CHESTNUTS

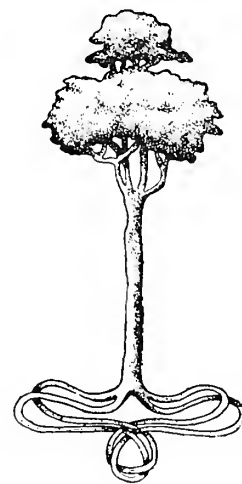
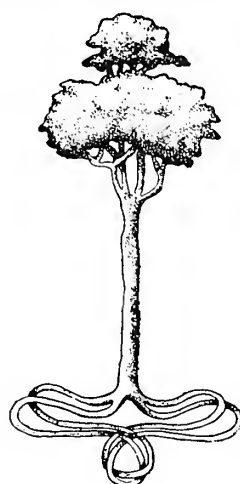
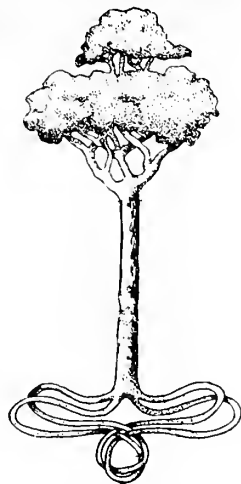
OCCASIONALLY horse chestnuts are found as street trees, a position they are not at all fitted for. The reflection of heat from the paved street causes the foliage to burn and blight, often causing the foliage to disfigure the trees in summer. On the other hand, plant trees of it on a lawn where there is none of the trials of a street for them to undergo, and see the difference! No burning of the leaves, but trees of lovely foliage, lasting until late in autumn.

The horse chestnut delights in a moist, cool situation, but it demands coolness of soil; conditions it meets with to a great extent when it grows in sod.

The common European horse chestnut is well known to everyone, and when of mature age is one of the grandest trees extant. The double-flowered variety of it, *alba plena*, possesses all its good qualities in addition to having double flowers, which are a great merit. Single flowers are preferred by many, but there is no gainsaying that double ones are far more lasting, and in the case of the horse chestnut the panicles of blossoms last a full week longer when they are double.

The red-flowered horse chestnut is one of the most beautiful of flowering trees. It does not make as large, massive a tree as the common one; otherwise its habit of growth is similar. Where its original home is seems undetermined. It is credited to this country by European authorities, but just to what part, or where, is unknown. It is, however, a beautiful tree, its leaves being of a bright shining dark green, forming a splendid groundwork for its large panicles of bright red flowers. As both it and the other horse chestnuts are easily transplanted, this adds greatly to their popularity, as does the fact that to increase the common one from seeds and the others by budding or grafting, is a comparatively easy operation. — *Florists' Exchange*.

A PLANT which rivals the trailing *arbutus* in fragrance is the hardy evergreen, sweet daphne. This is a little shrubby plant which succeeds under practically the same conditions as azaleas and rhododendrons, and should be planted with them. In the spring it yields deliciously fragrant small pink flowers, and blooms again in September, though not quite so profusely.



HISTORIC HOUSES AND THEIR GARDENS

Edited by CHARLES FRANCIS OSBORNE

Assistant Professor of the History of Architecture, University of Pennsylvania

Introduction by FRANK MILES DAY

Past President of the American Institute of Architects

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Historic Houses and their Gardens affords such an intimate picture and description of the Palaces, Castles, Country Places and Gardens of the Old and New Worlds that "images crowd upon one's memory and add visionary personages to the scenes that are so enriched with fanes and temples that the real prospects are little less than visions themselves."

Three hundred and thirty exquisite pictures from photographs and paintings accompany text contributed by the Countess De Le Warr, The Hon. Miss Sackville-West, Miss F. Acland Hood, P. H. Ditchfield, Geo. Walter Dawson and others whose observation is as keen as their pens are facile in describing the following historic places:

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BLENHEIM PALACE, OXFORDSHIRE, ENGLAND
THE GARDENS AT ARANJUEZ, SPAIN
GARDENS OF THE VILLA LANTE, NEAR VITERBO, ITALY
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THE IRIS GARDEN AT HORIKIRI, NEAR TOKYO, JAPAN
GARDENS OF THE TAJ MAHAL, AGRA, INDIA
THE CHATEAU DE BRISSAC, FRANCE
STOWE HOUSE, BUCKINGHAMSHIRE, ENGLAND
ROYAL GARDENS OF LA GRANJA, SAN ILDEFONSO, SPAIN
THE HOME OF THE VERNEYS, BUCKINGHAMSHIRE, ENGLAND
THE FLOATING GARDENS OF MEXICO
WARWICK CASTLE, WARWICKSHIRE, ENGLAND
PERSIAN GARDENS
BROUGHTON CASTLE, OXFORDSHIRE, ENGLAND

THE VILLA DANTI, NEAR FLORENCE, ITALY
COLONIAL HOMES OF NATCHEZ, MISSISSIPPI
MOOR PARK, HERTFORDSHIRE, ENGLAND
ANCIENT ROMAN COUNTRY HOUSES
THE BORDA GARDEN IN CUERNAVACA, MEXICO
INDIAN GARDENS, INDIA
BEAULIEU ABBEY, HAMPSHIRE, ENGLAND
THE ABBEY OF BATTLE, SUSSEX, ENGLAND
THE VILLA PALMIERI, NEAR FLORENCE, ITALY
AN ENGLISH CASTLE AND ITS VILLAGE, NORTHUMBERLAND, ENG.
THE VILLA D'ESTE, AT TIVOLI, ITALY
THE GARDENS OF THE ALCAZAR AT SEVILLE, SPAIN
DUNSTER CASTLE, SOMERSETSHIRE, ENGLAND
LEVENS HALL—AN OLD WORLD GARDEN, WESTMORELAND, ENG.
THE GARDENS AND GROUNDS OF MOUNT VERNON, VIRGINIA

*Special Price to Readers of **House & Garden** \$4.75 Prepaid*

Cash or money order may be remitted and the book will be sent by prepaid express, subject to return and refund of money if not satisfactory.

THE JOHN C. WINSTON COMPANY, Publishers,

Philadelphia, Pennsylvania

It's Better to Look for the Seal Than to Be Disappointed



True lovers of sweets are so appreciative of quality that they would rather go without than to be disappointed in confectionery.

The question is—how are you to know in advance—how can you recognize quality before you buy and before you try. There is one sure way—ask for Necco Sweets and look for the red seal on the box. Necco Sweets are absolutely uniform—as good this time as they were last—and you are sure of the next time.

As an example of the high quality of Necco Sweets try a box of

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Necco Sweets are not only delicious but wholesome and good—make the little ones happy and keep them healthy.

You will find any sort of confectionery you may want, from the simplest to the most elaborate, under the protecting seal of Necco Sweets.

Necco Sweets are sold by all dealers who sell high grade goods. If your dealer does not have them, send us 25 cents for an attractive package of Lenox Chocolates; or, better still, order one of our special \$1 packages in a handsome art box. Either package sent postpaid.

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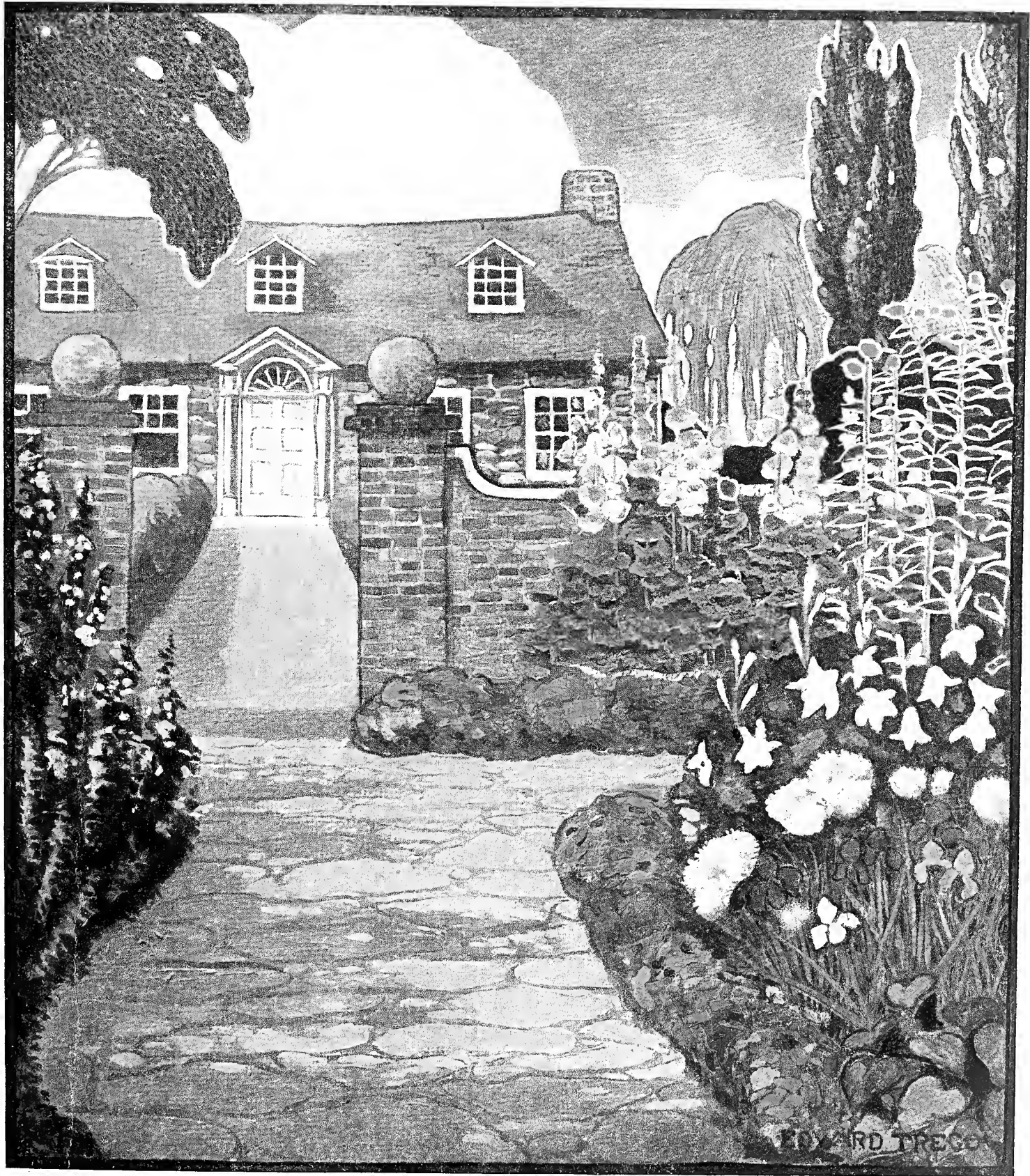
Rugs for the House

Vol. XIV

OCTOBER, 1908

No. 4

House & Garden



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Established 1823

GROWING CAMPHOR TREES

ONE of our daily papers has this to say concerning camphor:

"Camphor trees won't grow profitably anywhere but in Japan. They yield nothing, even there, till they are forty years old. Then the tree is cut down, and from the whole thing—leaves, bark, trunk, branches, even roots—the camphor is distilled. The process is difficult.

"The Japs, a far-sighted people usually, made a mistake in the past, and did not preserve their camphor groves as they should. Now, in consequence, there are not enough camphor trees. But the next generation will see this deficit more than corrected; for to-day, in Japan, for every old camphor tree cut down ten young ones must be planted."

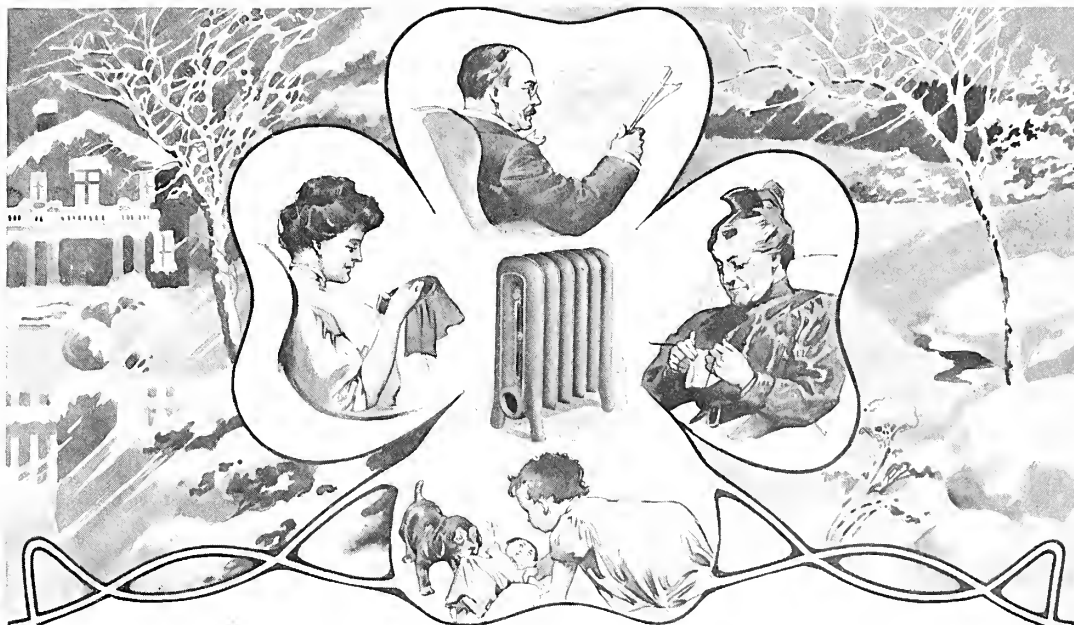
The writer of the above extract is mistaken in saying the camphor tree will not grow profitably anywhere but in Japan. It will flourish in any ordinary climate where but no more than a few degrees of frost occurs. The tree flourishes in Florida, and seedsmen there advertise seeds from their trees, and it could be grown in other States as well. It would thrive no doubt in California and in British Columbia, and it thrives even in the extreme southern part of England. There must be a good trade already in the South for young trees, as many Southern nurserymen advertise plants in quantities, but they may be only for ornamental purposes.

At any rate, it is certain the trees could be grown profitably outside of Japan.—*Florists' Exchange.*

THE CAMPHOR TREE IN CALIFORNIA

I HAVE read with considerable interest the accounts which have recently appeared in the various horticultural journals that come to me, of the efforts the United States Department of Agriculture is making to determine whether camphor trees can be successfully grown in commercial quantities for the gum they may produce. It seems strange that the authorities at Washington have not learned ere this time that in Southern California there are trees now growing with trunks two feet in diameter at the base.

The camphor tree is not particular as to soil, growing equally well in light sandy loam or heavy clay, and does not



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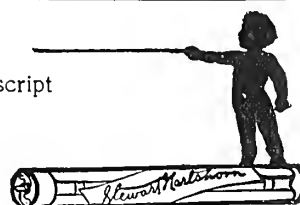
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The government officials having this matter in charge are respectfully requested to look at these subjects as they grow in this part of the country—an object lesson of what may be done in the production of camphor. — P. D. Barnhart in *Florists' Exchange*.

COMMENTS ON NEW BOOKS

The Insect Book*

ACCORDING to the author's preface, this is a little book on a great and inexhaustible subject. It makes no claim of being a complete treatise.

By treating his subject in a bright, crisp and entertaining form, the author attracts and holds the attention of the reader until thoroughly interested in the subject of insect life. It is safe to say that a majority of those who read this book will be impelled to go farther into the subject and will consult standard and scientific works devoted to insects, and perchance become so absorbed as to pursue practical studies of them for himself.

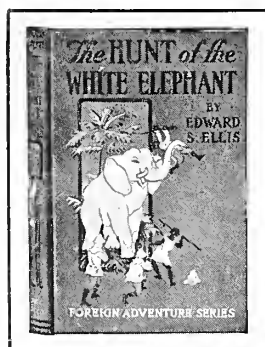
LUMBER PRODUCTIONS OF THE LAKE STATES

THE Lake States, one of the greatest forest regions that ever contributed to the lumbering activities of any country, are rapidly falling behind in timber production, according to a preliminary statement issued by the Bureau of the Census.

Statistics concerning the annual output of forest products, collected by the Bureau of the Census in co-operation with the United States Forest Service from more than 2,100 saw-mill operators in Michigan, Wisconsin and Minnesota—the big three—have shown that the cut last year was only five and one half billion feet of lumber, a big pile, yet twelve per cent less than the cut of the preceding year.

The heavy inroads made in the ex-

* The Insect Book. By W. Percival Westell, F.L.S., M.B. O.U., illustrated with photographs by R. B. Imlison. New York, John Lane Company. Price \$1.00.



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plotation of the timber resources of the large lumber States on the Great Lakes have been too much for the great forests and the amount available for cutting is getting lower each year. The decadence of the lumbering industry in this region is forcefully illustrated in the drop in the white pine cut during the past ten years. Michigan's forests of this valuable tree were the richest in the world and were often said to be inexhaustible. The folly of such a statement is shown by the report that the cut of white pine in Michigan last year was only one-fourth of what it was in 1899, only eight years before.

In lumbering the forests no thought was given to anything but immediate money returns, and consequently the countless fires running over the land, after the timber was stripped, have killed young growth over wide areas and greatly impoverished the soil. Now, 6,000,000 acres, or nearly one-sixth of the State of Michigan, known as the "pine barrens," have been thrown on the delinquent tax list and are a burden to the people. Under proper forest management this land would have been producing timber to-day. Between 1899 and last year the white pine production fell off nearly as much in Wisconsin as in Michigan. In Minnesota, the State which now contains the largest amount of virgin white pine, the decrease in the same period was nearly one-third.

Taking the three States together, pine constituted nearly forty-six per cent of the total lumber production in 1907, hemlock a little more than twenty-seven per cent and maple ten per cent, the balance being made up mostly of basswood, birch, tamarack, elm, beech, oak, spruce, ash, and cedar, in the order given.

The pine is mostly white and Norway, which are grouped together under the general trade term of "northern pines." Pine made up over nine-tenths of the lumber produced in Minnesota, one-third of that produced in Wisconsin, and less than two-fifths of the total cut of Michigan.

Along with this great decrease in pine, there have been relatively as heavy decreases in the most valuable of the hardwoods, oak, elm, and ash. Little more than one-fifth as much oak was cut in the Lake States last year, for instance, as in 1899, while the cut of elm and ash

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In the October STRAND, prominent among which are WINSTON SPENCER CHURCHILL'S narrative entitled "My African Journey," which deepens in interest as it progresses. "Reminiscences and Reflections" of SIR JOHN HARE, the eminent English actor, describes some highly amusing and interesting experiences in America; HARRY FURNISS, the famous caricaturist, writes about and illustrates the "Comic Side of Crime;" CAMILLE FLAMMARION, the eminent French Astronomer, contributes a wonderful article entitled "Worlds: The Dust of the Infinite;" W. W. JACOBS' story of "Salthaven" is uproariously funny; there are also some splendid short stories by popular authors; "Curiosities" still continues to be a popular feature.

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was but half of that of eight years earlier. As is always the case, the decreasing supplies of the more valuable woods have caused those once considered of little or no value to be drawn upon heavily. This has been particularly true with hemlock, so that now more hemlock than pine lumber is manufactured in Wisconsin, and twice as much hemlock as pine is cut in Michigan. There have been heavy increases in the use of maple, birch and beech within the past few years, but the maximum cut of these species is probably near at hand; and taking all of the hardwoods together, there has been a slight falling off since 1899.

SEASONABLE NOTES

Lonicera Heckrothi belongs to the section in which are included the English woodbine and the Belgian honeysuckle. The flowers are borne in the end of the shoots of the same season's growth; they are pink in the bud, becoming yellowish white when open, and they possess the sweet odor for which the other two mentioned are famed.

The heads of *Catalpa Bungei* as well as those of other standard or weeping trees, are sometimes partly broken in storms. In such cases when winter comes prune the whole head back as far as where the breaks are, then a new, uniform growth follows, re-establishing a good head.

Wax myrtle is well named—wax for the substance which covers its berries, and myrtle for its leaves, which both in appearance and fragrance remind one of those of the true myrtle of Southern Europe, *Myrtus communis*. *Myrica cerifera* is the name of the wax myrtle; it is a valuable evergreen in many respects.

It seems strange that the Paulownia is not reliably hardy in England, when it is entirely so here where our cold is of a zero nature every winter. But it shows what thorough ripening of the woods will do, for this is what our hot summers bring about; and it is a hint to plant everything of questionable hardiness to situations where ripening of the growth will have every chance.

Besides being the last shrub of the

season to flower, its blossoms not expanding until October, the *Hamamelis Virginiana*, or witch-hazel, is interesting because of its habit of throwing its seeds such a distance when its pods burst open, often as far as twenty-five feet from the shrub.

A boundary line of the red twigged dogwood, *Cornus alba*, is an interesting object in the winter season. The red of the twigs is more intense in winter than at any other time, and the line of color, often when snow is on the ground, attracts much attention.

THE SERPENT SYMBOL ON THIS CONTINENT

THE serpent symbol is prevalent all over this continent. It appears in effigies in Canada, Ohio, Illinois, and Minnesota. There are many serpent myths among the Iroquois and Algonquins. These represent the serpent as coming out of the water and fascinating men and turning them into serpents, taking them below the water, thus reminding us of the temptation. The serpent also is a water-god who antagonizes the chief god and produces a great flood. The story of the flood is always associated with the serpent as the cause. The serpent, in fact, is the source of evil. In Nicaragua and Central America the serpent is, on the other hand, a source of good. He is in reality the symbol of the rain cloud, and the crops and the seasons are dependent upon his appearance. Instead of antagonizing the chief divinity, he seems to be sailing through the air bearing the chief divinity on his back. Sometimes there are vases held in the folds of the serpent that are emptying water or rain upon the fields. In Nicaragua the serpent appears in the architecture highly wrought and sculptured with great force. There are serpents guarding the balustrades to the pyramids and other serpents covered with feathers which form the piers by the sides of the doorways to the temples. The idea is that they are coming down from the clouds, along the fronts of the temple to the ground, symbolizing rain clouds. The sacred books of the Mayas have many serpents coiled up with coils on the oases and heaps of corn in the latter. Even the hieroglyphs of the Mayas have serpents upon them, the serpent forming one part of the

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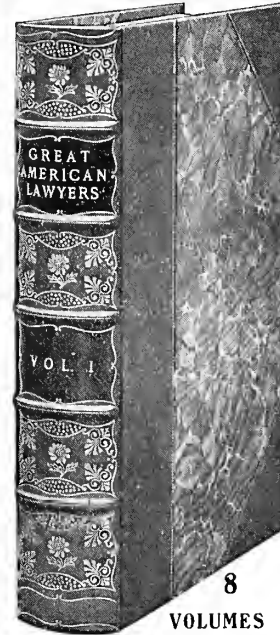
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glyph, suggesting that a phonetic alphabet grew out of the picturegraphs and the symbols. The serpent itself gives one of the elements. Among the Pueblos the serpent figured in a very interesting way. When the children were initiated and were to receive the breath of the divinity through the sacred plumes, they were prepared to enter the sacred city, which is under the water of the sacred lake. But the serpent must also be carried to the upper door of the place of worship where the children are and its mouth placed near the entrance.

Water and seed were poured through the serpent effigy. The priests below caught the water in a sacred vessel and the seed in sacred baskets and presented them to the children, teaching them that both water and seed came from the serpent, which was the symbol of the rain cloud.—*The Rev. Stephen D. Peet, at the meeting of the American Association for the Advancement of Science.*

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The euonymus clings closely and makes no unattached shoots, just what is wanted usually for furnishing a low wall. As a rule the plain leaved one is the better sort for the purpose, but should the fence to be covered be of a very dark color the variegated leaved one may sometimes be used to advantage. The variegated leaved one is sometimes planted in positions it does not suit, such as on plastered walls, where it has been noticed; and very much out of place it was, too!

An opinion is sometimes expressed that this euonymus is slow growing. This is a mistake. It is because of its small leaves that the impression of slowness prevails, and there is not much side growth to it for a while, but in upward growth, it should not be considered a slow grower at all; given good soil it will ascend a wall in a satisfactory manner.—*Florists' Exchange.*

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PAINTING by means of compressed air has obtained more headway in the United States than in England, and the following information shows how the new style of decorating was applied to some buildings belonging to the Buckley & Douglas Lumber Company, which include a main building 475 feet long by 356 feet wide. The structures covered about five acres, and there was fully 1,000 "squares" or 100,000 square feet of surface to be covered with paint. Rough hemlock lumber was used in the sides of these buildings, and the problem was to cover this timber with some preservative compound as cheaply as possible. After a full consideration of various washes, a mixture of good raw linseed-oil and red oxide of iron was determined on. Bids were received from three local painters. One of these offered to furnish brushes and ladders and to apply the paint for 1s. 6d. per square; another offered to do it for 1s. 2d. if the company provided all material, and the third made a lump bid of £60 for providing labor alone. Each of these bids was reasonable, but all of the painters deemed two coats necessary and thought the season too far advanced to undertake the work at the time. In this emergency Mr. J. J. Hubbell determined to use compressed air for the work. He made his own sprayer, at a cost of £2, and in addition provided 150 feet of 3-4 inch hose, an air-pump taken from a locomotive, and an air-reservoir, also taken from a locomotive. This latter had a capacity of 10 cubic feet and was placed near the large building and connected to the air-pump by 1-2 inch gas-pipe. Of the hose, 125 feet were to connect the nozzle with the air-reservoir, and 25 feet to connect the nozzle with the paint bucket, the latter being elevated to about the level of the nozzle. The paint came in barrels of 50 gallons each, and to each head of these barrels was screwed an iron flange with a short journal attached. The barrel was hung on these journals and revolved by a crank so as to thoroughly mix the paint, which was then drawn off two or three gallons at a time. In use the air-pressure ranged from 40 pounds to 50 pounds, and as the air passed through the nozzle it sprayed the paint in a fine cloud, looking like a jet of red vapor.



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"It brings the Whole World to the Library Table."

The October Number of The Travel Magazine opens with a remarkable article, entitled, "**Strange Musicians From Strange Lands**," by the well-known traveler, Oliver Bainbridge. This article deals with the barbarous music of a number of little known countries, and the illustrations made from photographs of savage and semi-savage musicians have a peculiar attraction.

Among other articles of interest, are "**An Unexplored Country**," by Elise West, which tells of "The Dunderbergs" and their environments. These mountains along the Hudson are hardly more than thirty miles from New York, yet they are but little visited and almost uninhabited. They abound in legendary and historic interest, and also have a wealth of beautiful scenery as can be seen from the illustrations that accompany the article. There are hundreds of square miles of woodlands where no sign of human habitation or occupation is to be seen. It is strange that a section so beautiful and so wild should remain almost unvisited.

Another beautiful spot, also little known, is described by Woodruff McCully in an article on "**The Snoqualmie Falls**." These are the largest falls in the Puget Sound country and can be easily reached from Seattle.

"**A Day in Moville**," an article by James J. O'Connell, takes the reader across the water to a little village in Ireland, very ancient and quaint, and with surroundings that are full of interest. Travelers returning to America by way of Glasgow, stop at this quaint village on their way to America.

"**The Enchanted Land of the Yoho**," by Katherine Louise Smith, describes the latest camping grounds for explorers and tourists. This is a new addition to the Canadian Park, the Yoho Park, 832 miles in extent and situated on the British Columbia side of the Rocky Mountains. The Yoho Valley here is regarded as one of the most beautiful vales in the world, and the magnificent mountains about it are a lure for ambitious mountaineers.

"**The Witcheries of Westchester**," by Grace Isabel Colbron, tells in a charming manner of the many pleasures that can be derived from a days motoring about this beautiful suburb of New York City.

"**The Calendar of Travel**" for the month, deals with Old Point Comfort, and the best known of the Virginia and West Virginia Springs. Also, trips are suggested to The Luray Caverns—The Natural Bridge—Mammoth Cave—The Grand Canyon of the Colorado—and Along the Great Lakes.

The Travel Club Department contains many interesting stories and experiences of travel in various sections of the world.

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The discharge was controlled by a valve in the base of the nozzle, and the operator soon became expert and could paint 8 feet or 10 feet above his head and the same distance below his feet. Two men were required, one to keep the paint bucket full and the other to handle the brush. There was little waste of paint, though every crevice was filled, and the rough surface was covered better than it could have been done by hand. One gallon of paint would cover about 150 square feet and the two men would cover about 5,000 square feet, in one day. The windows were protected by a light, movable, canvas-covered frame. The cost of the oil paint thus applied did not exceed 5d. per 100 square feet, and the cost of painting the buildings, including all labor and a reasonable sum for the use of the air-pump, pipe, reservoir and brush, was less than 7 1-2d. per square of 100 square feet, or less than one-half the cost of painting by hand.—*Invention*.

LEASOWE CASTLE

A GREAT chance for the collectors occurred at the sale of an Elizabethan castle, with all its valuable contents, in Cheshire, England. It was the residence of Sir Charles Cust, and was built by the Earls of Derby, when it passed from that family to the present owner's great-grandfather. It was chiefly noticeable as containing a facsimile of the notorious star chamber, lined with the original oak panelling of that apartment. The wood is in an excellent state of preservation. The star chamber contains some fine specimens of antique oak furniture, and included in the contents of the castle are valuable old oak cabinets, chairs and other articles, which have been in the mansion since the sixteenth century.

Nearly all the subsequent changes of taste are represented, and the collection of Chippendale is of unusual importance. It makes the mouth water to think of all these treasures which were dispersed by auction, but the wise collector who is also rich will secure the star chamber and set it up in a brand-new house, a veritable star of antiques. Save for these forced sales of family relics abroad, people with fine tastes to gratify would not fare very well. But the fallen fortunes of one are the happy accidents of others.—*Boston Herald*.

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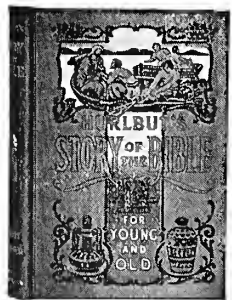
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THE COUNTRY SEAT OF MR. FREDERICK PABST

THIS most remarkable and interesting country seat, located on the shores of Lake Oconomowoc, Wisconsin, is one of the most extensive in the Northwest. A special feature is the buildings, comprising not less than thirty structures in all, and all constructed of concrete. Probably no home in the United States includes so many buildings and so many farm and rural industries. Mr. Day Allen Willey's article, which is profusely illustrated, describes not only the architectural development of the estate, but gives a general idea of its extent and the unique features connected with it, including the landscape gardening problems which have been solved most successfully.

WINTER TREES—A PLEA

Can we not have in the United States such trees as our eyes have feasted on while dreaming under Italian skies? This is the question propounded by Helen Churchill Candee. The Cypress trees, the Umbrella or Stone Pine, the Live-Oaks, all possess attributes almost human, and so are worthy of human love and human companionship. She describes their beauties, and their several characteristics and charming illustrations accompany the paper.

Let every arboriculturist read and—act!

ECONOMICAL METHODS OF USING CEMENT WITH DECORATIVE EFFECT

Under the above caption Mr. E. A. Trego deals with a subject interesting to every architect, to every builder and to every man contemplating the erection of a home. No material for building purposes has developed in use by such rapid strides, in the last decade, as has Portland Cement and any improvements in the methods of handling it economically or any means of applying to, or incorporating with it, proper and effective decoration, will be read with interest. Mr. Trego advocates effects which are most artistic, having the impress of individuality and originality both in the production of designs as well as reproductions of stone and marble masterpieces of the old world. The illustrations are interesting and thoroughly explanatory of the text.

THE SEDUCTIONS OF OLD SILVER

The widespread interest in Old Silver, especially in pieces which can be definitely traced to Colonial origin, forms a subject for a delightful article by Mary H. Northend. Names of the old silversmiths are given and illustrations

of some of their best efforts are portrayed. Like all forms of collecting, the fascination grows as the dangers of deception or the chances of finding a treasure increase.

BUILDING INDESTRUCTIBLE HOMES IN FOUR DAYS

Modern geniuses promise much, and had some of those now operating in the field of construction lived in the days of Romulus, Rome might have been built in little more than a day at best. Lawrence La Rue discusses some different devices and systems now employed for the rapid erection of houses and buildings where Portland Cement concrete is used, and it would seem that the promise held out in the above heading might be reasonably safe of fulfilment within a very short time.

MAKING REPAIRS UNDERNEATH THE CAR

The advantages of having a pit under the car in a private garage is fully appreciated by those who have tried to make necessary repairs under the machines, where such a convenience was lacking, and have finally provided this adjunct now considered most essential to every garage whether private or public. Mr. Harold W. Slauson gives many pertinent suggestions and useful information regarding the care of an automobile which cannot fail to interest all motorists.

AUBUSSON TAPESTRIES

The finest furniture coverings in the world are woven in the little town of Aubusson, France, about 200 miles by rail south of Paris. Under the name of Aubusson are usually grouped, Aubusson, Belleville and Nimes tapestries. Though possessing some characteristics in common, they are very different in weave and finish. The first of two articles by Mr. George Leland Hunter on Aubusson Tapestries will appear in the November issue of this magazine, the object of which he states is to enable the amateur to tell the real from the imitation and to know when a bargain is before him.

CHRYSANTHEMUM EXHIBIT

Several pages are devoted to reproductions of photographs taken during the exhibit of Chrysanthemums in 1907, made by the United States Department of Agriculture, at the government greenhouses in Washington, D. C., under the supervision of Supt. Byrnes. The perfection and beauty of the flowers is clearly disclosed by the excellent photographs, supplied by Mr. E. L. Crandall.

Free Advice on Decoration

THE unprecedented growth of our Correspondence Department has necessitated the opening of a new Department which will be devoted to the interest of those who are building, decorating or furnishing their homes. ~~House & Garden~~ now offers its readers a House Finishing, Decorating, Furnishing and Purchasing Service which is complete in detail, thoroughly practical and absolutely free. Full color suggestions for the exterior of the house will be supplied with recommendations of proper materials to obtain the results. For the interior, the treatment of standing woodwork and floors, the selection of tiles, hardware and fixtures will be considered and specifically recommended, with the addresses of firms from whom these goods may be obtained. Samples of wall coverings and drapery materials will be sent and selections of rugs and furniture made. When desired, the goods will be purchased and shipped to the inquirer; the lowest retail prices are quoted on all materials.

This Department of Decoration is under the direction of MARGARET GREENLEAF, whose successful work as an interior Designer and Decorator is well known.

Address all communications to Editorial Department

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THE HITTITE INSCRIPTIONS

COLONEL CONDER, the well-known Palestine explorer, analyzing in the *Times* the recent discoveries of Hittite inscriptions in Asia Minor, says that the newly copied texts appear to be records of local princes serving kings of the first Babylonian dynasty. The writing is in Akkadian emblems of language. These did not exceed 160, and the new discoveries establish both the language and the vocabulary. The widespread power of the Cassite or Akkadian race at this early period is confirmed. The empire to which the inscriptions are ascribed proves to be well known in history. The Hittites themselves play a subordinate part, being one of several tribes or nations ruled by chiefs, who acknowledged the great King of Babylon as Suzerain. Hogarth's explorations have shown that the north border of the Akkadian empire was drawn across Asia Minor. Inscriptions in this writing are not to be found apparently in the northern parts of Anatolia.—*N. Y. Evening Post*.

ARTISANS' COLONIES

ACCORDING to Robert Donald, editor of "London," artisan colonies near great cities are, from an economic, educational and municipal point of view, a mistake. It is not surprising, in his opinion, that such places as West Ham and Tottenham should desire to be incorporated in London. Of Tottenham, a place with a population of 100,000, he says it is nothing but a great dormitory for London workmen. They start early in the morning; they return late at night; take no interest in their system of government, and have no opportunity of participating in it. The place is run by jerry-builders for jerry-builders.

A colony of workingmen, isolated from the place where they labor, must necessarily be a poor community. The houses are of one low dead level of value; and the lower the assessment the higher the local taxation. In Tottenham, West Ham and Edmonton—all residential districts for artisans—the cost of local government is fifty per cent of the value of the houses; that is, if a man pays \$50 a year in rent he will pay about another \$25 in purely local taxes. And what is worse there is extremely little to show for the money.—*N. Y. Tribune*.

House & Garden

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VERANDA OF THE DE LA GUERRA HOUSE PAVED WITH HAND-MADE TILES

House and Garden

VOL. XIV

OCTOBER, 1908

No. 4

An Historical House of the West

By CATHERINE ROBERTSON HAMLIN

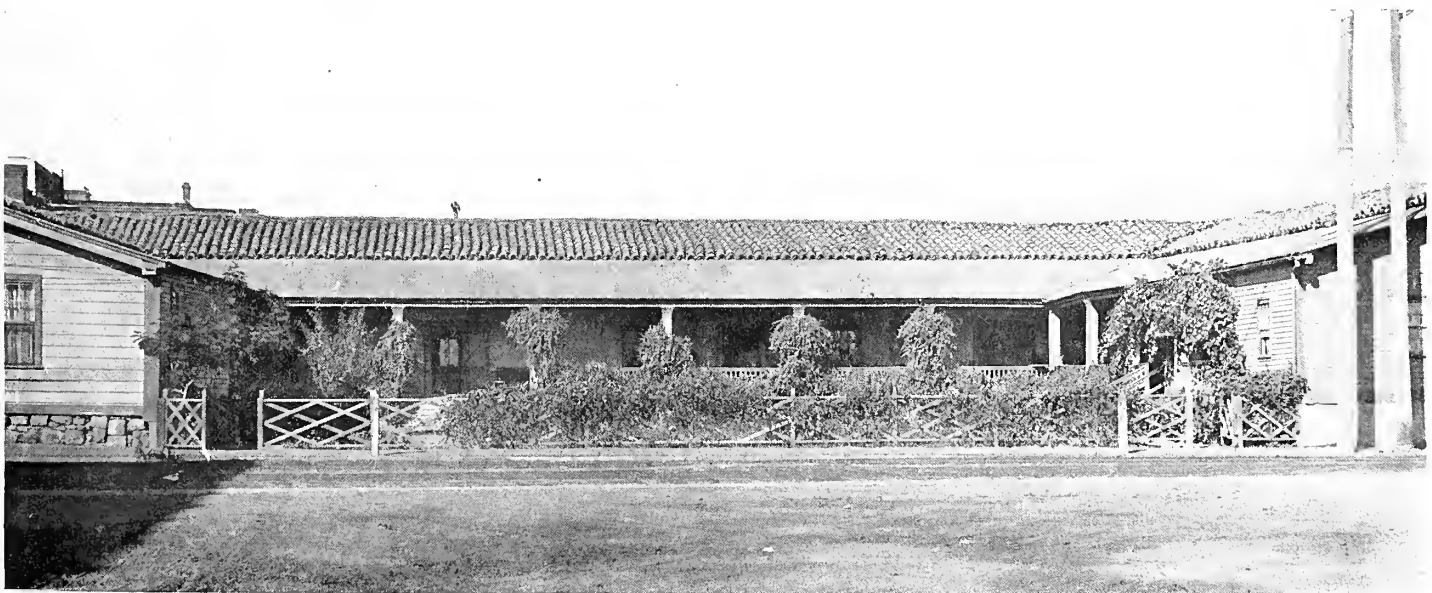
ONE of the oldest and one of the most picturesque and characteristic of early California houses is that of the de la Guerra family of Santa Barbara, California, which was built in 1826 by Don José Antonio de la Guerra Noriega, who came to the Golden State in 1801 and in 1810 became military Commandante, under Spanish rule.

The de la Guerra mansion, as it is called, the family having dropped the y Noriega after the death of the commandante, was built shortly after the famous Santa Barbara Mission, with which its history is closely connected. The first de la Guerra was Syndico of the Franciscans and was honored by that order even in his death, for his tomb and those of his wife, the Señora de la Guerra y Noriega; his son, Don Pablo; and his daughter, Anita de la Guerra y Noriega Robinson, of whose wedding Dana wrote in his "Two Years Before The Mast," are within the Old Mission chapel, the only laymen interred there, although, even to this day, the de la Guerras are laid to their last rest in a great vault just outside the adobe Mission and within a few feet of the tomb where the heads of the Franciscan order repose,

tier above tier, a brief Latin line giving their priestly name, the date of birth and death. This and a roughly lettered *Requiescat in Pace*, is all to tell whether they were brilliant or stupid and the one laid there is soon forgotten, for another takes his place and his name is never heard, unless in the prayers that go up for the repose of his soul.

Visitors to Santa Barbara never fail to drive or walk past the mansion where the early history of the country was made and they find much of interest in the quaint, red-tiled roofs, the simple walls and the large court; the interior is never shown to strangers. This mansion is in the heart of the business center of Santa Barbara and no one of the fashionables of this day would think of building within a mile at least of that part of the little city.

The tiles of the roof and those that form the floors of the wide porches running around three sides of the hollow square, are hand made, fashioned by Indian converts of the padres. The main house is built around the court, one side of which is open to the street, while on the three sides shallow steps lead down from verandas on which all the rooms of the house



THE DE LA GUERRA HOUSE AS IT IS TO-DAY. COURT INCLOSED BY VINE-COVERED FENCE



THE LIVING-ROOM IN THE DE LA GUERRA HOUSE

open. These verandas are peculiarly suggestive of the Old Mission, for the tiles of the floor are of the same quality, color (a deep pink), and size that of eight ordinary bricks. In a balmy day these verandas are most attractive retreats, delicate vines screening them from the gaze of passers-by; and gay serapes and rugs hanging in corners that might be draughty. Tables, chairs and couches lend an added air of comfort. There the visitor is regaled with a cup of tea or chocolate, and this, too, in the very nook, where, eighty years ago, one of the kindest, if the most dignified, of the de la Guerra name, Don José Antonio de la Guerra y Noriega, sat as on a throne while every one who passed lifted his hat in courtly greeting, as to a sovereign, for each loved and honored him.

To return to the house itself. Adobe walls, from four to six feet thick, make the doors and windows of great depth and give the air of a medieval castle. The massive entrance is seamed with age and the door has an imposing hand-wrought latch of iron and an equally immense brass knocker, which still serves to announce visitors, as it did three-quarters of a century ago.

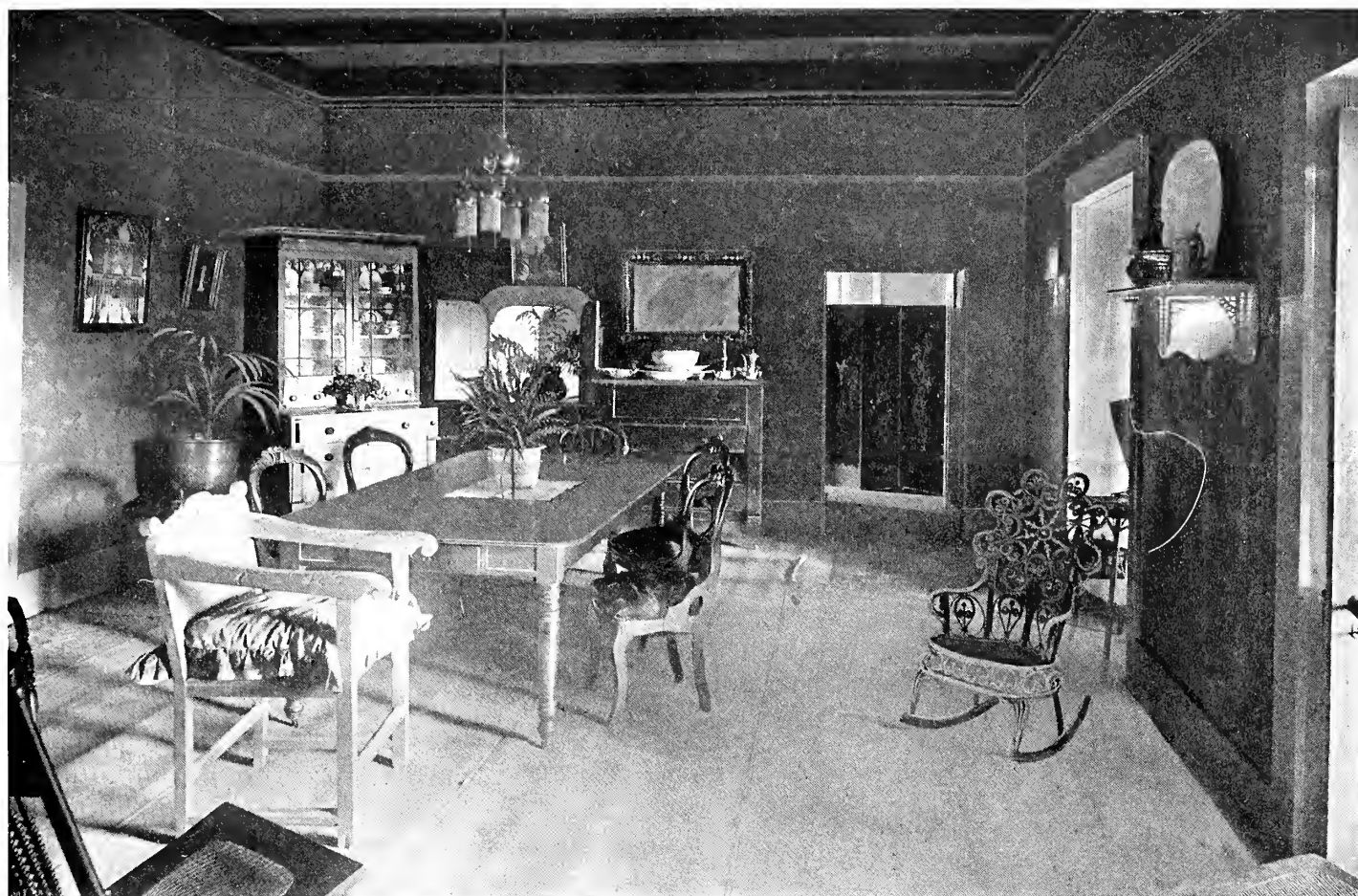
The main entrance is directly into the living-room, in which the furniture is still used that was brought by sailing vessels from Spain in the early part of the

last century. Of course, many modern pieces have been added, which is to be regretted, for the dignity of the massive mahogany tables, sofas, and chairs fit in with the general character of the rooms as nothing new can. A notable center table of mahogany is highly prized by the family, for the drawers under its oval top were utilized by the commandante for holding valuable papers of state. Above the mantel hangs an oil painting of Don José de la Guerra y Noriega; and over a book case is a portrait of Don Pablo, father of the present owners of that portion of the house, and a distinguished, military-looking man.

It was in this room that the most brilliant receptions were given during the Spanish régime and, when one of the numerous relatives was married, feasting lasted for several days in the mansion. Guests would arrive by scores and there was never a lack of accommodation. The scene of many of the novels descriptive of early life among the grandees of California, is laid in the de la Guerra home and it was from there that Mrs. Atherton drew her color for her fascinating tales. It was a de la Guerra who served as her model in "The Dooms woman," and to the same beautiful woman, Miss Delfina de la Guerra, is dedicated "Rezánov."

Leading from the living-room is the great dining-room, in which all the mighty ones of the Pacific

An Historical House of the West



THE DINING-ROOM, SHOWING OLD CHAIR MADE AND GIVEN BY AN INDIAN CONVERT TO DON JOSÉ

Coast have been entertained during the years. It is richly furnished in mahogany that is black with age and the silver is massive and quaint and many of the larger pieces are too stately and elaborate for present day use. The coloring of this room is crimson.

Each sleeping-room has its old-fashioned, high poster bed, with snowy canopy and each has its small oratory. Like the main rooms, these apartments are furnished in mahogany, the graceful chair that shows in the illustration having been used by the commandante over eighty years ago.

Many efforts have been made to purchase the de la Guerra mansion as a city or state museum and to that end Santa Barbara has several times opened negotiations with members of the family. But although they feel the justice of the argument and concede that this historic place should belong to the public and serve as a museum in which to preserve the relics that are fast disappearing from California, hallowed memories cluster about the hearthstone and, while the present generation lives, it is exceedingly doubtful if the house passes from its hands. Private organizations, including the Historical Society, of which Dr. Franceschi is head, have also endeavored to buy the place.

The de la Guerra mansion was left by the grandee to his sons, and their children now occupy it, it being

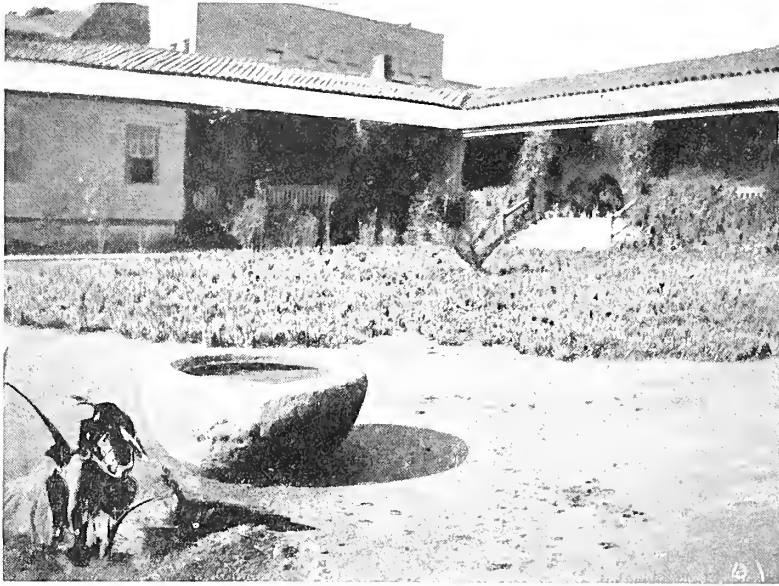
divided into three parts, each of which is a splendid establishment with more rooms than the modern house. The main part is the home of Don Pablo's children, Don Carlos, and his sisters, Mrs. Herminia Lee and Miss Delfina de la Guerra. Mrs. Franceschi de la Guerra Dibblee, also a daughter of Don Pablo, and her daughters, occupy the apartment to the right of the court, while the left wing is the home of Don Miguel's children, Don Leon de la Guerra, and his sisters, Miss Josefa and Miss Paulita de la Guerra.

The following interesting account of the de la Guerra mansion is from Richard H. Dana's "Two Years Before the Mast."

"Great preparations were making on shore for the marriage of our agent, who was to marry Donna Anita de la G-a y N-a, youngest daughter of Don Antonio y N-a, the grandee of the place, and the head of the first family in California. Our steward was ashore three days, making pastry and cake, and some of our stores were sent off with him.

"On the day appointed for the wedding, we took the captain ashore in the gig, and had orders to go for him at night, with leave to go up to the house and see the fandango. Returning on board we found preparations making for a salute. Our guns were loaded and run out, matches lighted, and all the

House and Garden



THE FRONT COURTYARD OR PATIO

flags ready to be run up. I took my place at the starboard after-gun, and we all waited for the signal from the shore.

"At ten o'clock the bride went up with her sister to the confessional, dressed in deep black. Nearly an hour intervened, when the great doors of the Mission church opened, the bells rang out a loud discordant peal, a private signal for us was run up by the captain ashore, the bride, dressed in complete white, came out of the church with the bridegroom, followed by a long procession. Just as she stepped from the church door, a small white cloud issued from the bows of our ship, which was in full sight, a loud report echoed among the surrounding hills and over the bay, and instantly the ship was dressed in flags and pennants from stem to stern. Twenty-three guns followed in regular succession, with an interval of fifteen seconds between each, when the cloud cleared away, and the ship lay dressed in her colors all day.

"At sundown, another salute of the same number of guns was fired, and all the flags were run down. This we thought was pretty well—a gun every fifteen seconds—for a merchantman with only four guns and a dozen or twenty men. After supper the gig's crew was called, and we rowed ashore, dressed in

our uniform, beached the boat, and went up to the fandango. The bride's father's house was the principal one in the place, with a large court in front, upon which a tent was built, capable of containing several hundred people. As we drew near, we heard the accustomed sound of violins and guitars, and we saw a great motion of people within. Going within, we found nearly all the people of the town, men, women and children, collected and crowded together, leaving barely room for the dancers; for on these occasions no invitations are given, but everyone is expected to come, although there is always a private entertainment within the house for particular friends. The old women sat down in rows, clapping their hands to the music, and applauding the young ones. The music was lively and among the tunes we recognized

several of our popular airs, which we, without doubt, have taken from the Spanish. In the dancing I was much disappointed. The women stood upright with their hands down by their sides, their eyes fixed upon the ground before them, and slid about without any perceptible means of motion; for their feet were invisible, the hem of their dresses reaching the ground."



BACK COURT SHOWING OLD STORE HOUSE



BEDROOM SHOWING HIGH POSTER BROUGHT FROM SPAIN EARLY IN THE EIGHTEENTH CENTURY. ORATORY AT LEFT OF BED

Treatment of Colonial Halls

By MYRTLE HYDE DARLING

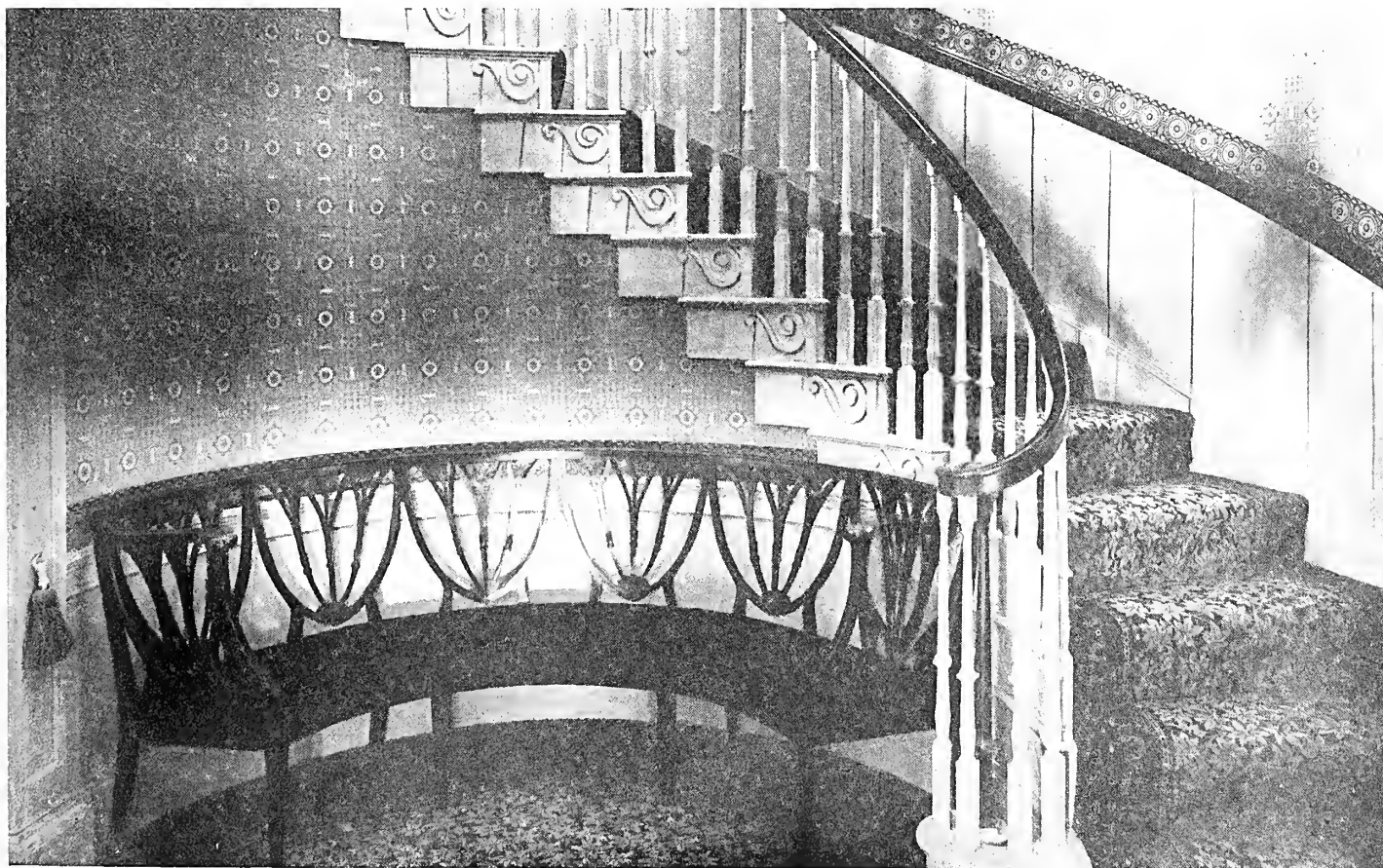
THE first dwellings of primitive men were such as Nature afforded, with but little work on the part of the occupant in fashioning, and they were sufficient for his simple mode of life, being mainly caverns, huts, and tents. In the due course of time, in Northern countries, mechanical art was employed to make blocks by which rough buildings were constructed. Of the progressive steps from comparative rudeness to much elegance of design, and use of other materials, there is no absolutely correct historical knowledge. By the due process of art developments, during which came the utilization of all sorts of substances, Grecian architecture became evolved, and it was regarded as the most refined and stately.

At the time of the Colonial period of this country, there was little leisure for the cultivation of the finer graces in home-building, but after the cessation of the Revolution many residences were erected in the classic style, employing carefully modified Grecian designs.

Often, nowadays, the architecture of the interior receives no study or thought until some question of

appropriate furnishing comes up. In the early structures, the front door led directly into the living-room, and later the use of a hall came into existence, for comfort in regard to extremes of temperature; and then it was afterward developed to give much dignity and desirable cohesion to the rest of the house, as life became more complex,—so that the hall now stands for the true key-note of the dwelling.

As our plan of existence varies so much from that of our recent ancestors, only by large alterations can we make the true Colonial house comfortable for modern usage; but as architectural values are of the first importance, good proportions, and “good scale,” such as are found in the more imposing houses of the eighteenth century (and for that matter, not only in the regular Colonial mansion, but in the simple unobtrusive dwellings), are especially meritorious, and their styles should be studied for appropriate copying. The entire removal of the old-fashioned immense chimney from the center of the house permitted a better and fuller formation of the hall, which was built in the wide, spacious, hospitable Colonial fashion peculiar to the South. The original plan

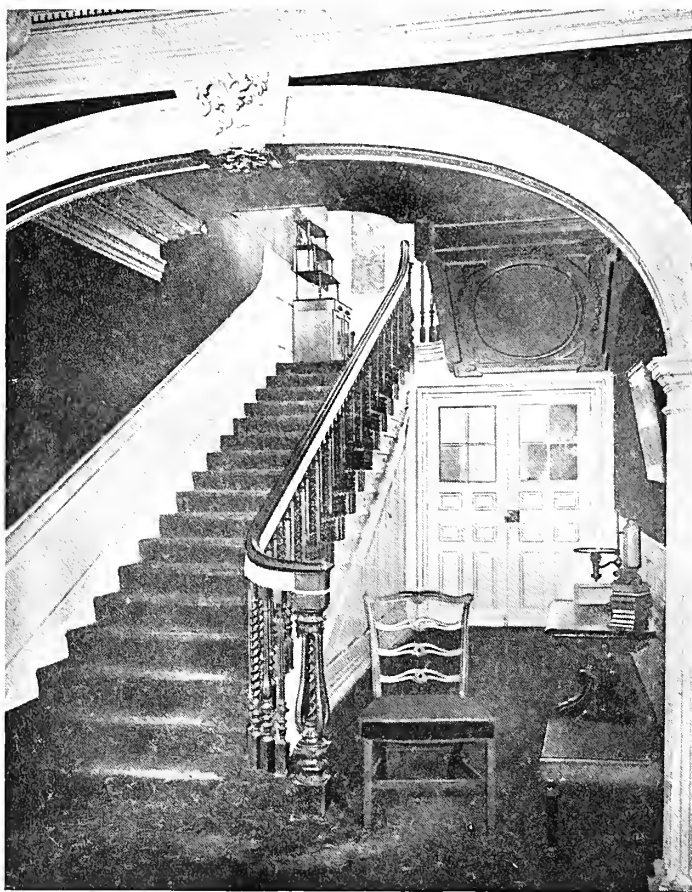


COLONIAL HALL—DANVERS, MASSACHUSETTS

House and Garden



FIRST FLOOR, COLONIAL HALL, NO. 2, SALEM, MASSACHUSETTS



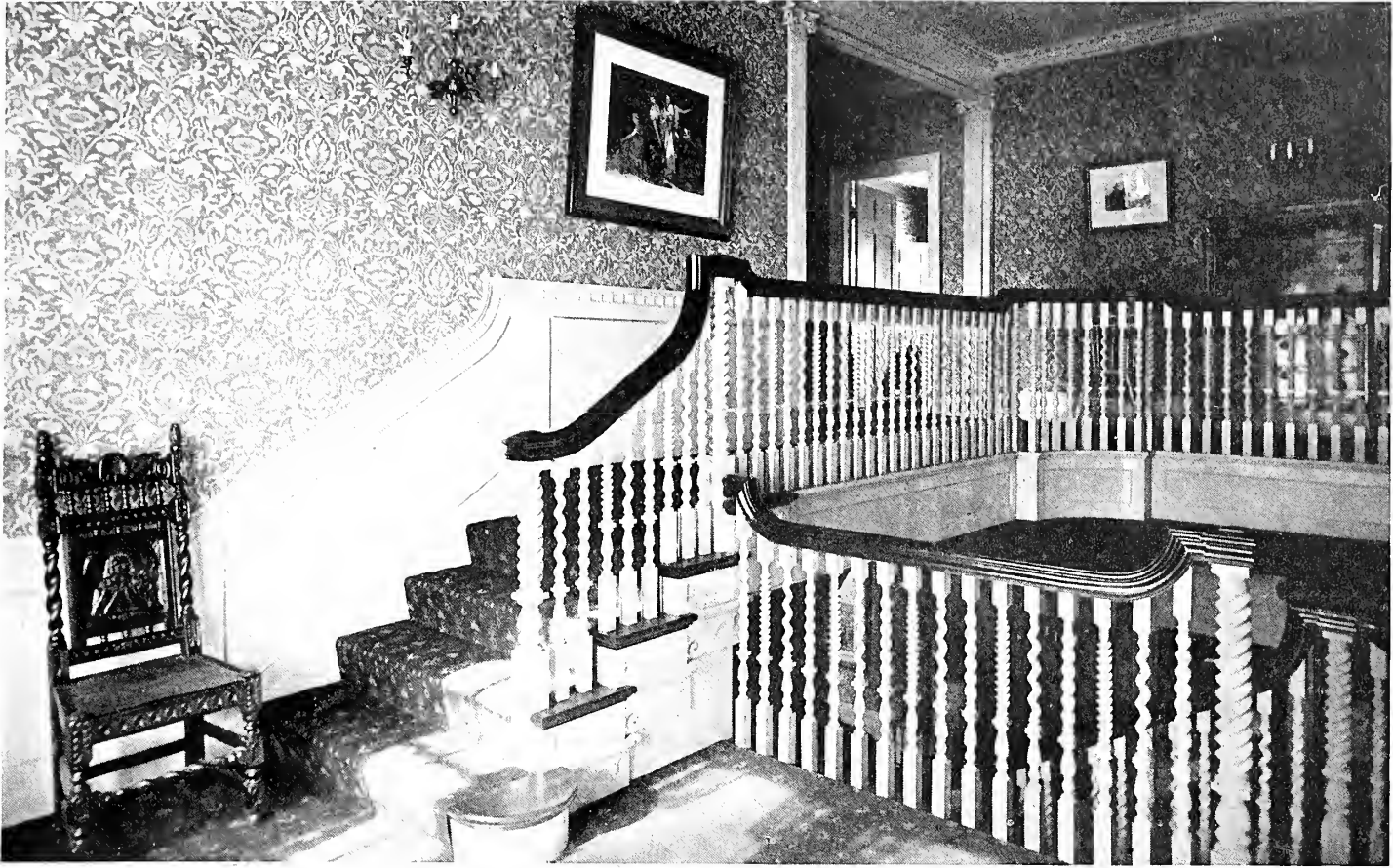
COLONIAL HALL, NO. 1, SALEM, MASS.

of plain New England ideas admitted only of a skimmed floor space, and a narrow, cramped staircase. The other mode allowed a good third of the front of the house, or at the least, a fourth, to be employed in the hall space.

In these days the mason has his uses in building interiors, but in ancient Colonial times nine-tenths of the American house construction was of the carpenters' making and devising. This was a very natural condition in a new country abounding in rich forests. The great versatility of wood schemes admits of elaborate ways of treatment, with or without ostentation, as individual taste dictates. Some of the Colonial halls require no alteration at all from the original conception, being absolutely perfect from a correct decorative view, as well as entirely appropriate to their uses. The stairs are treated impressively, as is necessary, according to the plan of the house, and are completely deserving of their setting. It was generally considered most admirable to have a great stately hall, and often a long, well-lighted corridor where valued cabinets, carved chests, and bookcases might stand.

A remarkably beautiful hallway is that of the Royall Mansion in Medford, Massachusetts, built in 1727. The house is charged with historical interest. It was located on the old Boston road and owned by Colonel Isaac Royall, a New Englander who had become, also, a West Indian nabob. On the place

Treatment of Colonial Halls



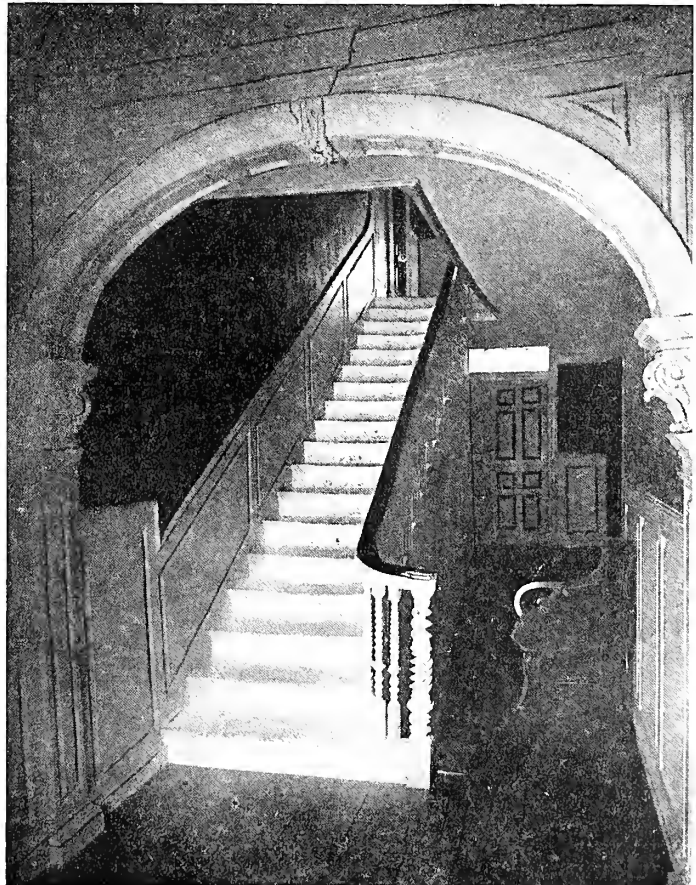
SECOND FLOOR, COLONIAL HALL, NO. 2, SALEM, MASS.

he kept twenty-seven slaves which he brought from his tropical home, and he built a brick dwelling on the estate for the slave quarters.

The Mansion house was of brick with three sides sheathed in wood. One of the handsomest features of interior decoration was in the northwest room on the second floor, the walls being finished above the wainscoting with leather instead of panelling, on which were embossed in gorgeous colors, flowers, birds, pagodas, and other Chinese figures.

This plantation is historically a venerable landmark. The estate was confiscated during the Revolution, while Colonel Royall, who was a tory, had run away to England, but it was restored later. Madam Royall, did, however, entertain Colonel John Stark during the war, as a safeguard against the soldiers, the New Hampshire levies who had pitched their tents in Medford, so that this old hallway has seen a good many people of note pass through it in its day. The Royall family in this country originated in William Royall of North Yarmouth, Maine, a cooper. His son came to Boston and pursued the same trade, and his descendants prospered. The Royall professorship of law at Harvard College was founded by Isaac Royall's bounty.

Once inside the door the architectural beauty of the entrance hall attracts the eye. From whatsoever point the hall and staircase appear, a picture of graceful lines and curves is imprinted on the mind. The



THE HALL, ROYALL HOUSE, MEDFORD, MASS.

wooden Romanesque arch has a decoration of carved acanthus leaves at the top of the simply grooved pilasters which rise from a simple base. The ceiling portion of the arch is grooved in both square and oblong panels. The outside of the arch has a plainly lined hood moulding. At its apex is a carving of flowers. The wainscot of the hall and stairway is of grooved panelling, those in the lower hall running vertically, and those beside the staircase, lengthwise.

The white-newel post of the balustrade is so convoluted as to resemble a Chinese carving, and seems very like a serpent design, while the spindles of the rail show the twisted pattern so indicative of the Colonial Period. The rail itself is surmounted by a mahogany moulding. There seems to be an intent to combine complicated Chinese interior decoration with Grecian simplicity, in this hall, as in the north-west chamber.

Another rarely beautiful Colonial hall is located in Danvers, Massachusetts, a town noted for its historic association. The stairway curves gracefully to the second floor. It is marked by extreme simplicity of treatment. The mahogany rail ends in a simple newel, just a delicate mahogany spindle. The spindles of the rail are quiet in design, painted white, and some of them stand in a curve around the main post. The side-wall of white panelling is surmounted by a mahogany rail, and decorated by a slightly raised moulding at the top of the base board. The especially attractive feature of this staircase is the raised carved scroll decorating the outer end below each stair, in a small wooden panel which extends along the wall a few inches beyond the stair. The curved hall seat, having a beautiful Sheraton back, imparts a dignified finish to the whole.

The Salem hallway (No. 1) has a remarkably fascinating balustrade. The device of the newel post is extraordinarily handsome, and shows the mental acuteness of the architect, who cleverly used the balustrade spindle motifs in construction. The center is a simple highly convoluted spindle overlaid by outer spindles which curve out near the base, (which is interesting in itself.) The mahogany spindles of the rail are divided into groups of three; the first is simply grooved, the second spindle curves out in a gentle bulge like those in the newel, and the third is convoluted like the center of the newel. This triple cluster of spindles is repeated many times, conveying a feeling of extremely high ornamentation. The top moulding of the balustrade and the spindles are of mahogany, while the rail supporting them is painted white, making a rather unique appearance. The color of the wood scheme in all of these halls is mahogany and white paint.

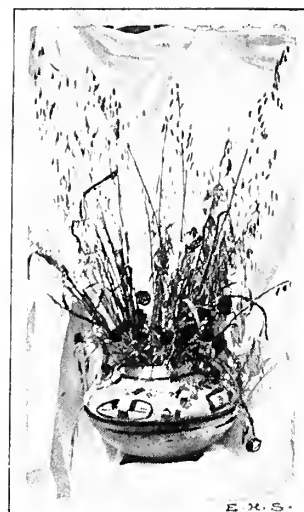
The wall at the side of the staircase is ornamented with narrow white panels, surmounted by a plain moulding, and above that at the end of each stair is a decoration of simple carving. The handsome

rounded arch at the front of the hall gives a vestibule effect. This arch is supported by excellent Roman Doric columns, and has a simulated keystone carved with a charmingly clear specimen of the acanthus, which, by the way, is our plain dandelion leaf. The hooded cornice with its repeated figure above the arch, and along the ceiling of the stairway, is especially good and seemly for use in a Colonial house.

The wall finish is made of narrow panelling, which contrasts pleasantly with the long graceful sweep of plain white wainscot beside the staircase. The slanting ceiling above the double door at the rear of the hall is in general keeping with this interior, and an interestingly pure example of its kind. The Chippendale chair in the front of the hall shows an excellent specimen of that period.

The Salem hall (No. 2) exemplifies the manner of using pleasant broad landings. This hall is the pivot of the house, continuing its winding way through two stories in height, and connecting the open stair hall, the approach to the staircase being duly impressive, and the lower hall as a whole an important decorative feature. In both halls the delicate arches are especially artistic. The second floor suggests something of the same line of treatment prevailing in the one below, a little more quiet in tone, but not less attractive. The ample amount of room given in the hall space above stairs is a good idea for reproduction to-day in our modern Colonial houses. The twisted newel post has a slight similarity to the upper half of the newel in the Royall House. Like the other Salem stairway, the spindles are divided into repetitions of three different models; in this case all are convoluted, but the ridge in the convolution is close, less close, least close. In the upper hall the wainscoting is completed with a dainty repeated carved motive in the moulding. The end of each stair terminates with a depressed oblong panel, and beneath it, another similar oblong panel, in which is a carved scroll.

This fancy is carried out in the lower hall, also. At the turning of the stairs in the lower hall, an appropriate ornamental recess for vases has been constructed, and there is another at the foot of the stairs at the right. Under the stairs is an odd door, which stops short of the casing above and below by several inches. The upper part of the door is open, set with graceful spindles. It is obvious that the intent is to keep enough light in the hall from undue obstruction. At the turn of the stairs into the upper hall is built a wall cabinet which resembles a miniature oriel window. There is a wooden panel carving of chaste Colonial pattern above the large window in the upper hall, and the arch in the same hall has pilasters at each side with carved Ionic capitals. The chair in the upper hall is an Italian design, as is the ornate chair seat in the lower hall, and there are quaint and interesting antique candelabra in both halls.



† DECORATIVE INDIAN JARS †

BY CHARLES FRANCIS SAUNDERS

(Decorated Title by Elisabeth Hallowell Saunders)

AMONG the native American arts which are rapidly passing away, as more and more the Indian comes under the influence of the white man's schooling, is pottery making. This is an art which has been particularly developed by the so-called Pueblo Indians, a general term including peoples of diverse stock and language inhabiting communal villages of stone and adobe in New Mexico and Arizona. They differ from the better-known Plains Indians—the red men of romance and the War Department—in being not nomadic but dwellers in fixed abodes. They are, in the main, peaceable farmer and pastoral folk, whose small, clay-colored towns in a land as picturesque as Egypt or Palestine, were established before St. Augustine was founded or Jamestown dreamed of.

Some of these communities have now practically ceased to be producers of pottery; and by none, in the judgment of connoisseurs, is the art now practised in the perfection of an older day. Nevertheless at such places as Acoma, Sia, Santa Clara, Zuni and the Hopi villages, there are good potters still whose work would be an adornment to any cultured home; and it is to the decorative value of this distinctive American work that the present article would briefly call attention. In all cases the Indian potters are women, creating graceful, symmetrical shapes without the use of a wheel or other mechanical help, and laying on the design with pigments of their own manufacture, applied usually with a bit of yucca leaf.

One of the most useful forms for home decoration is the water jar, of which several shapes are shown in the photographic heading of this article. The large ones, with their striking designs in red and black on a white ground, are particularly effective as jardinières for the veranda or a corner of the living-room. Smaller forms make charming holders

for cut flowers in masses, for the center of a table or for a mantel shelf. The decoration presents a variety of interesting patterns; sometimes embodying crude representations of animals—as in the Zuni jar shown in the left hand photograph; sometimes conventionalized flower and leaf forms are the groundwork of the design; but more often it consists of a decorative arrangement of geometrical figures, some of which appear to be meaningless while others are recognized symbols of natural phenomena, such as clouds, lightning, rain, the earth or the heavens. Always, however, the work of the best potters manifests a sense of harmony in color and a just balancing of the parts of the design that confess the true artist, who, albeit ignorant of schools, has received under the wide skies of her desert home a gift direct from the universal Spirit of Art itself. In the work of the Santa Clara Indians of the upper Rio Grande valley, an interesting departure from the usual types is found in a plain black ware unrelieved by any decoration, the charm of the piece residing in the outlines which are often exceedingly light and graceful. A form of Santa Clara vase with two slender necks is especially characteristic.

After finishing her large pieces, the Indian potter delights in moulding from the odds and ends of the clay, little nicknacks for the children. Such bits are often quaint and interesting and capable of being put to use in the civilized room—as for match receivers, trays for sweets, or receptacles for small bunches of short-stemmed flowers.

In selecting Indian pottery there is great choice even among pieces of the same pueblo's ware. Not all of it is good art. As a rule, pieces that have been made for the maker's own use rather than for sale, are the best both as to design, lightness and durability. The strength of a well-made Indian jar is

quite equal to the average product of the white man's kilns. We had one serving on our porch as a jardinière, containing a flower pot in which a small araucaria was growing. A high wind blew jar, pot and shrub to the ground in the midst of a rockery, shattering the pot into a hundred pieces and laying bare the plant's roots; but the jar that held them suffered no damage except a slight crack at the rim where it had struck a stone.

Few of the traders to whom the Indians sell their pottery, have taste to discriminate between good work and bad, and the rule with them seems to be to pay according to size, not excellence; while the price paid is so little as to discourage good workmanship. As a result much of the ware brought to the trading post nowadays is carelessly done, and the younger women—in whom the hope of the perpetuation of the art rests—are not troubling themselves to learn so unremunerative a craft. We have known fifteen or twenty cents to be paid by traders for work that dealers in the cities would think cheap at two or three dollars. Our own experience has been that from seventy-five cents to a dollar for a jar holding a couple of gallons is an encouraging return to the potter, and proportionately less for pieces requiring less labor.

The transportation of the fragile ware to one's far-off home is, of course, the main difficulty to the first hand collector of Indian pottery, and adds materially to the original cost. Shipping by freight

in quantities large enough to fill a barrel or large crate is the most economical way, and if the packing is done in hay there is no need for the breaking of a single piece though the breadth of the continent is to be crossed. We found the expense of carriage of twenty moderate-sized pieces from a New Mexico pueblo to our own door in Philadelphia, was approximately the same as the first cost to us at the pueblo. That is the collection which cost us, say, ten dollars in the Indian country stood us twenty dollars in our rooms at home. Only collectors can know the serenity that filled our being as we fished the last piece from out its straw nest and saw the whole cherished collection, uncracked, marshalled before us—a collection which after supplying the needs of our own home, left us with many pieces that made unique and useful gifts at Christmas and Easter.

The extinction of so beautiful a native art as Pueblo pottery would be a disgrace to our National taste. Scientists are filling museums with it; why should not the layman who has a feeling for beauty in his daily life, add to his own enjoyment and the encouragement of his red brethren by putting it in his living-room? It is not yet too late to save the industry, for there are a number of good potters still living; but they are generally old women, and unless they are quickly given practical encouragement to continue the making and to teach their daughters the secrets of the art, another generation will know it only as something that has been.

Soil for Potting Plants

THE gardener has more trouble in securing or in ascertaining what is a proper soil for use in potting plants than in any other phase of garden work. The general process is to dig some "dirt" from the yard, fill the pot, and set the plant in. The natural result follows—a plant without life. A thrifty plant—a thing of beauty—can be had for the same expenditure of effort; only there must be the application of a little knowledge of plant life.

Instead of setting the plant filled with "dirt" which crusts and runs together after every wetting, either from artificial application or rain fall, try the use of charcoal and vegetable mold, or charcoal, vegetable mold and sand. Fill the pot with a mixture of charcoal and vegetable mold, half-and-half, or else fill it with a mixture of charcoal, mold and sand, one-third each.

If plants are potted using either of these soil combinations, the results will be most gratifying, and, to those who have been accustomed to try to grow them in the usual way, will be even startling. A vigorous growth of the stem will be obtained, there will be a noticeable richness in the color of the leaves, and an added beauty to the flowers, if a flowering plant.

The properties of the charcoal act medicinally on the plants—restores unhealthy plants when fed to the roots on the same principle as it aids the human system when taken internally. Then again it supplies a constant source of carbonic gas during a slow process of natural decomposition, thus yielding continuously an essential element of plant food.

While the best results are to be obtained by the use of charcoal, yet plants can be successfully grown when potted in equal quantities of sand and vegetable mold. Where charcoal is used the best is that powdered from pine coal, the kind that the country blacksmith uses in his forge, and that is better if it has been exposed to the air for six months or longer before being used. Whether the charcoal and vegetable mold mixture, or that of charcoal, sand and mold is used, the gardener must bear in mind that the air is given direct access to the roots of the plants and consequently they are dried very rapidly, necessitating frequent and copious watering. Do not permit the plants to suffer for lack of water; the results will amply repay careful attention. There is nothing prettier than vigorous, well-developed, and well-cared-for potted plants.

J. W. H.

The Small House Which is Good

By REV. GEORGE H. OTTAWAY

"THE MANSE"

A Gambrel Roofed Cottage at Canastota, N. Y.

C. E. BAROTT, *Architect*

With McKim, Mead & White

IT is Mr. Donald G. Mitchell, I think, who says that our New England ancestors wanted a weatherly roof for their dwellings and, being a sea-faring people, thought that an inverted ship bottom as equally serviceable overhead as under foot. This may not appeal to an architect as the true theory of the evolution of the gambrel roof. But be this as it may, the roof thus designated does shed water and is simple and dignified. It has no valleys to fill with snow, and to leak, and it violates no law of dignified fitness. That is why "The Manse" has such a roof.

If the builder could have had his way about it, he would have inherited a thoroughly good old Colonial house and then he would have changed it just enough to add modern comforts without spoiling it. But inheriting houses is, to most of us, like choosing grandmothers, desirable, but not always practicable.

Buying such a house in a given locality, is often as much out of the question as inheriting. The only thing for the many is to build.

To plan and construct a house that appeals at once to a lover of all that is best in Colonial tradition, and to the practical man who wants substantial comfort and convenience, was the aim in designing this inexpensive stone and shingle cottage. The illustrations will show that the vertical walls are of field stone or boulders, laid up at random, with "raked out" joints. The house is absolutely free from superfluous ornament, inside and out. Whatever of beauty it may be held to possess is due to careful planning, interesting doors and windows and choice hard woods, finely finished. The roof lines and the big central chimney of stone bespeak the typical "witch house" of New England. The arrangement of rooms, however, does some justifiable violence to this original.

In some respects, it could be improved at additional cost, but as it stands it is a very satisfactory house. Some of its merits will appeal to any student of the house problem as worthy of note. It has no back door! The main living-rooms have a southern exposure. It is thoroughly compact, and has no waste room. Finally, it has twelve rooms of good size, including four interesting and serviceable fireplaces and other modern conveniences, finished throughout in selected hard woods at a cost that is not prohibitory.

Two of these rooms have beamed and panelled ceilings and high wainscot, the wood being of beautiful grain and color. The builder frankly admits that the idea of the fine old mahogany stair trim was stolen from the late Joseph Jefferson who saw four beautiful newels and a hand rail for the stairs of his Buzzard's Bay house in a fine old carved bed that he is said to have picked up in New Orleans. When the interior finish of "The Manse" was under consideration, the planners remembered Mr. Jefferson's stairs, and also recalled the fact that the attic of their rented house held the unrestored remains of just such a carved mahogany bed as he had used. The posts and timbers were perfect, the former of exactly the height required for newels, with the framing points properly spaced. The side and end timbers, four by four inches, furnished most of the hand rail.

These low-post beds must have been made, one would think, with the idea of conversion into a staircase in view!

Everything about this house is strictly and consistently Colonial, including the number and size of the fireplaces, all of which are equipped with real antique, Colonial andirons, fenders, etc.

The lintel, side lights and brass knocker of the main entrance formerly adorned a Colonial house of the early day, and were rescued from the junk pile before they suffered harm. The fluted columns and carved Ionic capitals of the side entrance originally belonged to the same house.

The furnishings of this quaint house are in keeping with its character. Nearly everything within its walls has a history and beauty of its own. Rugs, mahogany, rosewood and brasses are real antiques, inherited or collected with great care and with regard to serviceable qualities.

Somewhat in detail, the noticeable things about the house are as follows: First, the absence of our national monstrosity in architecture, an excrescent "piazza," placed somewhere near the street where it could not possibly be of any use to a self-respecting family! Instead, a small porch, under the main roof covers the front entrance. The vestibule is out of the ordinary in that it has more than the usual number of doors and this introduces the caller to either the reception room, or to the hospitable living-room, as circumstances may dictate. Thus the family circle and its guests around the glowing fire of logs is not disturbed of a winter evening, when the old-fashioned knocker echoes its summons. This vestibule has a high panelled wainscot in natural red oak, a wood, by the way, which takes on a beautiful soft brown color when treated with oil to darken it, properly filled,

House and Garden

rubbed down in wax, and finally given a little time to mellow its tone. Above this is a soft green burlap.

The same wood and fabric are found in the living-room. Here the beamed and panelled ceiling and the great fireplace in stone are the principal features.

Opening out of this on the north side is the reception-room, trimmed in white bird's-eye maple, wax finished, with walls of plain soft green ingrain paper, a shade lighter than the burlaps of the living-room and vestibule.

On the other side with south and west exposure, is the dining-room with walls and beamed ceiling panelled in natural cherry, dark with age. Between wainscot and ceiling the walls are in old blue burlap. A fine old Empire sideboard, a tall grandfather's clock with mahogany chairs and table of the same period are among its attractive furnishings. Its ample fireplace occupies a corner, (a most desirable feature in a dining-room,) and is faced with yellow brick of Roman shape. All these rooms have some of their windows on either the south or the east.

The butler's pantry and kitchen are ample in size, panelled in butternut, with built-in cupboards and cabinets of the same material. Above the wainscot, the walls are finished in a varnished paper of a simple tile pattern.

The second floor consists of a bath and four bedrooms, all of good size, and one of them, as illustrated, of more than average dimensions and beauty. It includes a generous fireplace, according to the idea of the planners that no home should have less than one sleeping-room with all the good ventilation and cheer that can be had. Most houses are planned for the normal conditions of every-day life, with sickness left out of view. The days of illness or convalescence are long, at best, and the night watches are none too short, if brightened by the fire-light's gentle glow.

The owner's "den," a bedroom of ample size with closet, a storeroom and tank room for rain water occupy the third floor.

Floors throughout the house are either red birch or red oak, according to standing finish, all natural color, filled and waxed. The open plumbing is of the best, but confined to kitchen, pantry, toilets and bath, lines being as short as possible. The heating is a combination of hot water and hot air, giving excellent results.

The architect is a personal friend of the owner and made no charge for his services.

Linen, china and silver are of such variable and well known cost that they have not been included in the following list. The absolute necessities in that line could be included in the table of cost by cutting down other items. Books and pictures are also omitted, for obvious reasons.

COST OF "THE MANSE":

Excavation and mason work,.....	\$2000 00
Rough lumber,.....	1200 00
Carpenter work,.....	1300 00
Interior trim,.....	900 00
Interior finishing and decorating,.....	460 00
Hardware,.....	150 00
Plumbing,.....	325 00
Heating,.....	400 00
Wiring and electric fixtures,.....	85 00
Staining and painting,.....	200 00
Lot and grounds,.....	1000 00
	<hr/> \$8020 00

If a price were placed on furnishings, it would be fair to rate them at the cost of excellent copies, or substitutes, which could be bought as follows:

VESTIBULE:

Rug,.....	\$ 10 00
Umbrella jar,.....	5 00
Chair,.....	5 00
	<hr/> \$ 20 00

LIVING-ROOM:

Rug,.....	\$ 125 00
Andirons and fender,.....	25 00
Mantel brasses,.....	15 00
Chairs and sofa,.....	175 00
Tables,.....	50 00
Tall clock,.....	100 00
	<hr/> \$ 490 00

DINING-ROOM:

Rug,.....	\$ 40 00
Empire sideboard,.....	125 00
Table,.....	50 00
Ten chairs,.....	75 00
Andirons,.....	12 00
Tall clock,.....	50 00
	<hr/> \$ 352 00

RECEPTION-ROOM:

Rugs,.....	\$ 150 00
Cabinet,.....	25 00
Sofa and chairs,.....	150 00
Table,.....	35 00
	<hr/> \$ 360 00

BUTLER'S PANTRY AND KITCHEN:

Refrigerator and utensils,.....	\$ 50 00
Two chairs,.....	2 00
	<hr/> \$ 52 00

UPPER HALL:

Rug and seat,.....	\$ 35 00
Mirror, carved frame,.....	20 00
	<hr/> \$ 55 00

FOUR BEDROOMS:

Four rugs,.....	\$ 100 00
Four beds and bureaus,.....	300 00
Chairs,.....	45 00
Andirons and fenders,.....	18 00
Desk, mirrors, etc.,.....	50 00
	<hr/> \$ 513 00

BEDROOM, THIRD FLOOR:

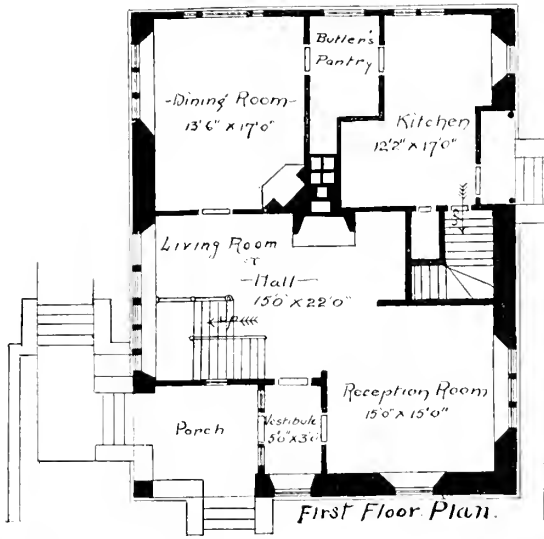
Rug,.....	\$ 12 00
Single bed,.....	15 00
Mirror, chairs, etc.,.....	15 00
	<hr/> \$ 42 00

DEN:

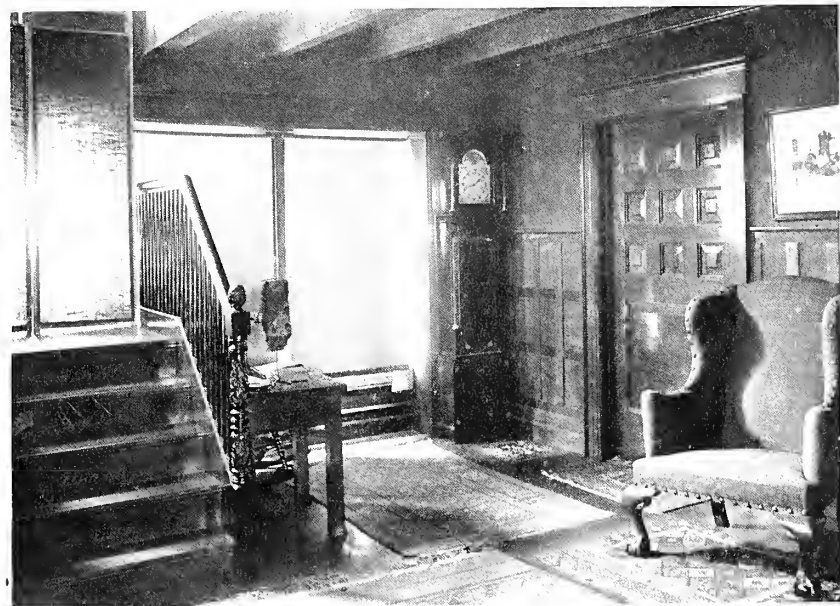
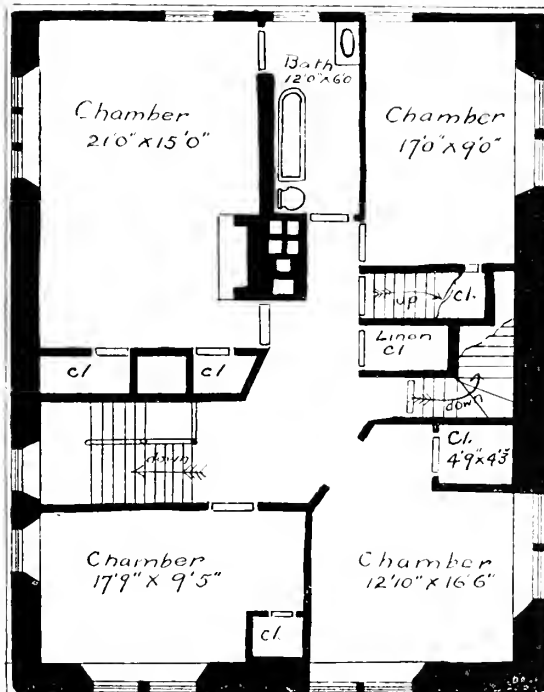
Andirons and fender,.....	\$ 10 00
Desk and chairs,.....	40 00
Divan,.....	20 00
	<hr/> \$ 70 00

Total,.....	<hr/> \$1954 00
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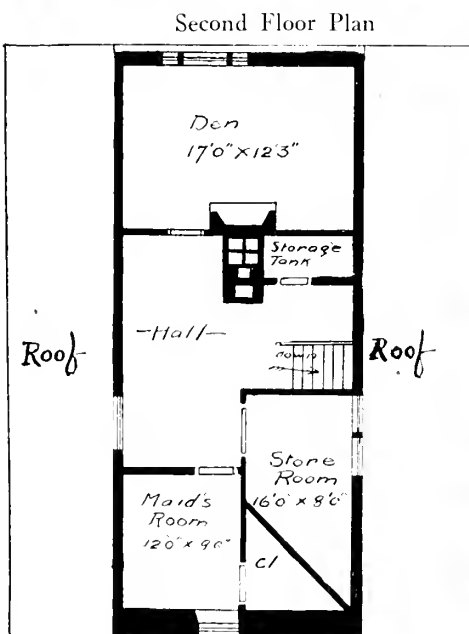
The Small House Which is Good



EAST AND SOUTH FRONT OF "THE MANSE"

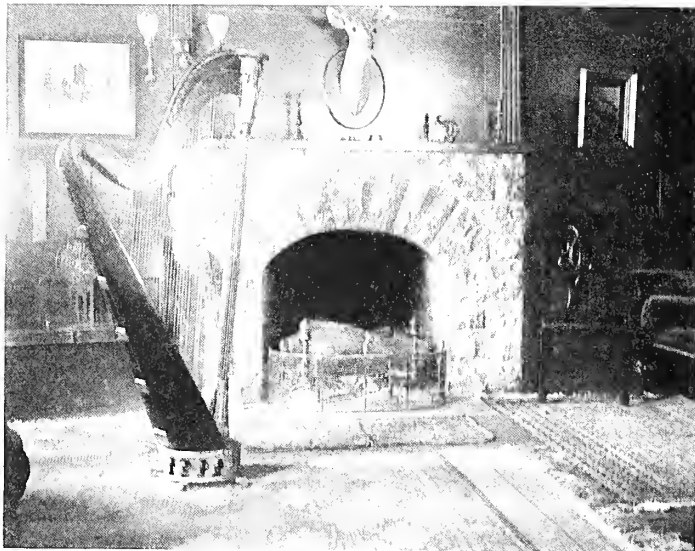


A CORNER OF THE HALL OR LIVING-ROOM



ONE OF THE BEDROOMS

House and Garden



THE FIREPLACE IN THE HALL OR LIVING-ROOM



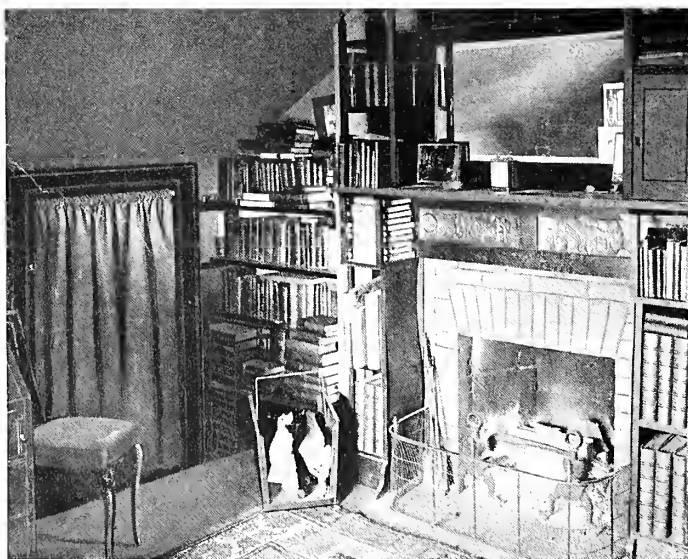
THE FIREPLACE, WITH CRANE, IN THE DINING-ROOM



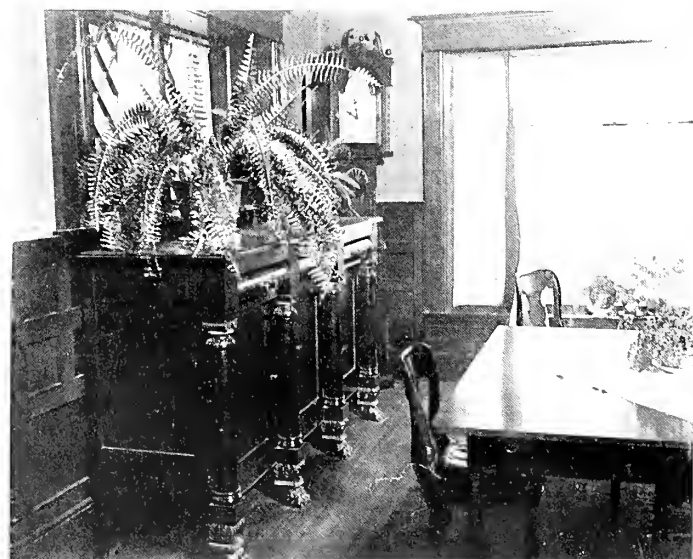
THE RECEPTION-ROOM



"THE MANSE" FROM THE SOUTH AND WEST



THE FIREPLACE IN THE DEN, THIRD FLOOR



ONE VIEW OF THE DINING-ROOM

Artistic Curtains for the Home

By MIRA BURR EDSON

ALTHOUGH so much is written about stenciling, and women all over the land are using this means of making the home individual and beautiful, it is a fact, even those who are more or less familiar with the process have not by any means exhausted, nor even fully grasped its possibilities.

For giving the "individual touch," in bordering sash curtains and the like, it is extremely valuable and the means simple, and this so far has been its chief usefulness.

But more serious designs carried out in stenciling can well reward any thought or time spent upon them. Curtains or wall-hangings, stenciled, are extremely effective in furnishing, serving as portières, or they may be hung upon a bare space of wall.

It is needless to say that the various parts of the design should be in keeping with one dominating motif throughout and the color while varied, harmonious. Successfully carried out it can do, as we know, much toward giving a room the necessary sense of completeness and comfort.

The illustrations here shown were made by a class in design during the second year of instruction. The material was chosen, the stencil cut and applied, in every case by the designer of the curtain.

These curtains have each a "field," a broad lower border, one of medium width above and a small border enclosing the whole. Each one of these is planned with reference to the complete design. Material is an important factor affecting greatly the finished design. A fine quality will generally give a richer appearance than a coarser and cheaper

fabric, but success is not by any means a matter of expensive stuffs. It is, however, a matter of getting exactly the *right* material and color for the place and use and to put upon this the design which can become a part of the material, suiting itself to texture and tone. Thus the finished piece may lend itself to the color scheme of the room, and become an integral part of it.

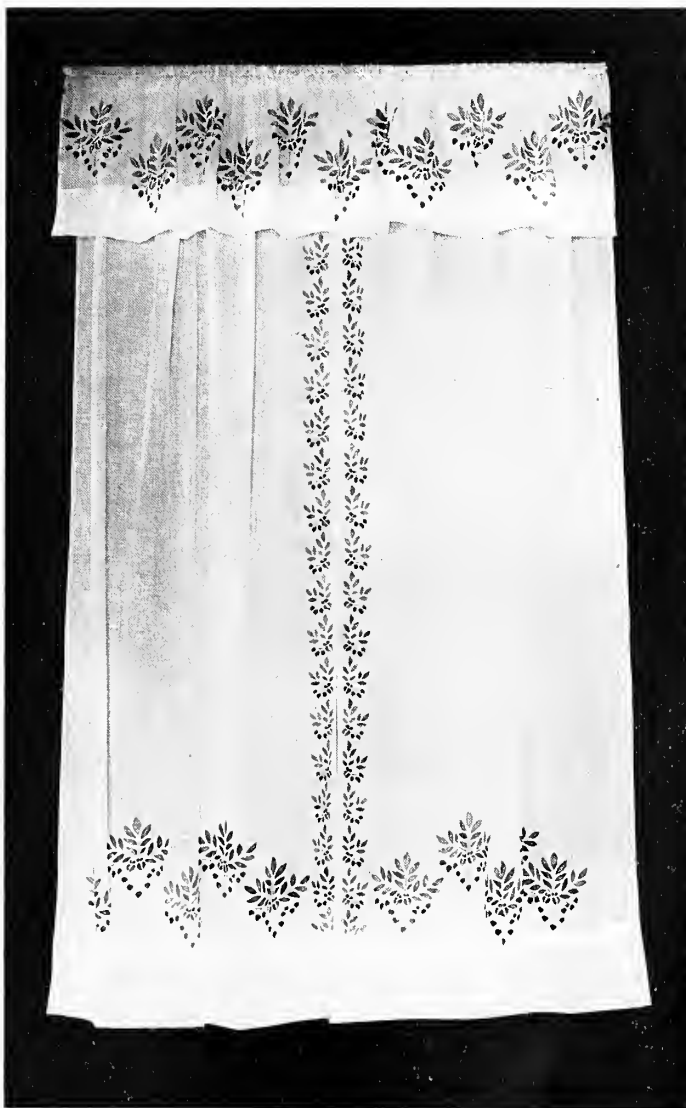
Designing for a stencil requires practice. Simple patterns are comparatively easy, and this lures one on. Most of that we see is of a flat spotting of units, relying for variety largely upon the color. But great skill is possible with the stencil, balancing part with part. Involved and intricate patterns may be made or patterns in two planes, using more than one stencil. Delightful are the effects gained by

the Japanese in which tone is secured, as in illustration by different treatments of line and space. The ground is sometimes given the force of color, or the figure produced here by full color, there, by dots or lines, ground and color playing one against the other, and giving an impression of many colors by means of one.

In the stencils shown in Fig. 1, a and b are intended to be used together as a border design. The small hexagon all-over shown, makes a center, its quietness giving emphasis to the ornamental border.

A pleasing geometric design is carried out in a soft blue, not very dark, upon a creamy, light-textured canvas. Its careful correspondence of parts, evenly covering the surface, makes it a satisfactory accessory.

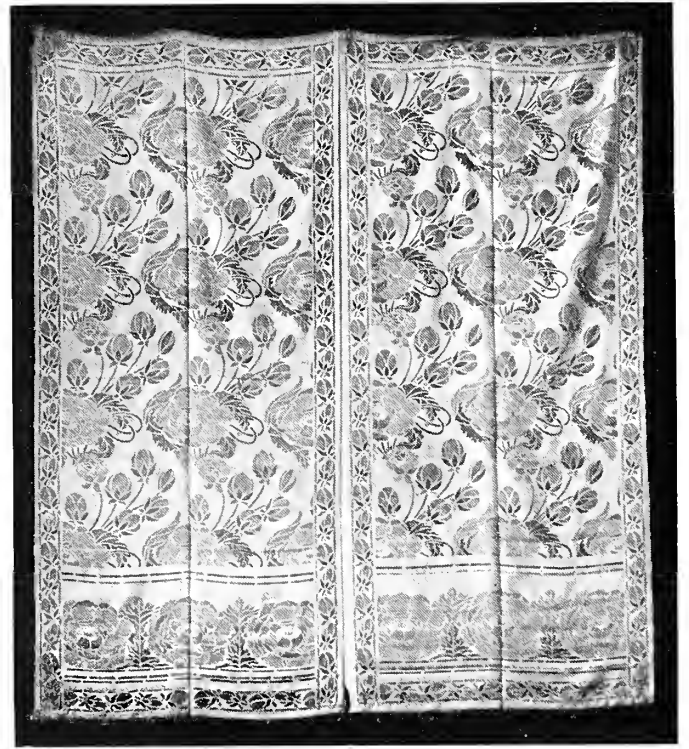
Another pattern shows abstract curves which mass themselves strongly with distance and run into a pleasing intricacy



I. SIMPLE CURTAINS FOR BLUE AND WHITE ROOMS



II. DESIGN FOR STENCIL BY CLIFFORD MELONEY



III. A BEAUTIFUL CLOSE DESIGN

at nearer view. Carried out in browns it could by its quiet, rich tone, take its place in any room.

Fig. 4, a rose design with trellis suggestion, was stenciled upon a fine, self-colored burlap, the trellis lines pleasantly breaking the surface upon which the roses fell in delicate tones of red. The upper border, fine and bold, appears in the group of stencils, but is not easily seen in the close folds when the curtain is hung. The lower border is a geometric rendering of the forms used and the narrow leaf-border surrounds all.

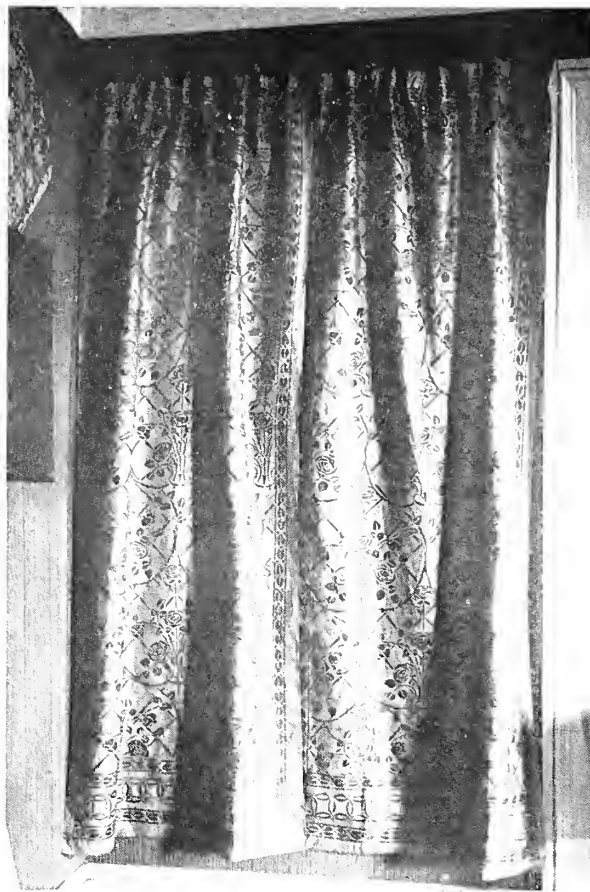
Other patterns are also to be found among the wall-stencils, applied for instance on a foundation of a very beautiful piece of voile. The colors, though varied, may be rich yet soft tones of old pink, violet and delicate greens. With the transparent ground the result is almost a fairy-land of color. Again the pattern is stenciled flat in one color and the pattern

applied. The foundation material is in this case a billiard-cloth green. Exposure had induced a golden tone over it which greatly added to its charm. The design was stenciled in buff and blues with a result that was both rich and quiet.

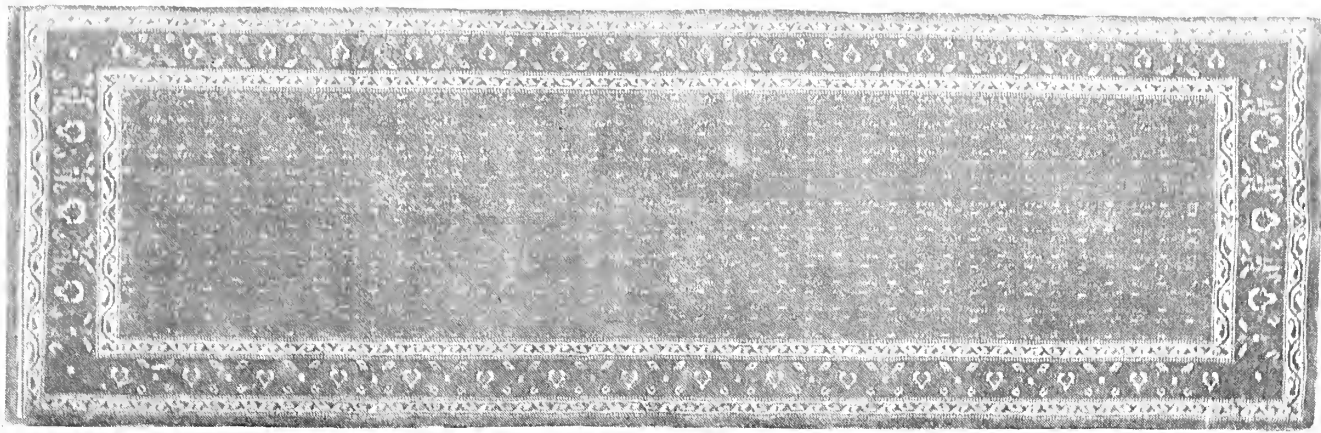
When the possibilities of the stencil are realized and further progress desired the first necessity is, of course, a training in design as a basis unless one is fortunate enough to have already had this.

Then, on the one hand, a study of Japanese stencil patterns for technique, and at the same time a study of our native flora with the conventionalizing of it for decorative uses. All the familiar flowers will then more and more bewitchingly entice and appeal to the sense of constructive design.

The simple window drapery of white cheese cloth shows a stenciled design which any amateur can easily follow.



IV. ROSE DESIGN STENCILED CURTAINS PROPERLY MADE AND HUNG



Antique Saraband

Rugs for the House

By H. JAMES JOHNSTON

JAMES ORRICK, Royal Institute, offers excellent advice, when in writing of color in the decoration of rooms, he says, "Whatever scheme of color you may choose for a room, be a musician and keep to your key. Remember too, that when you have a collection of beautiful rich tones in a patterned floor covering, you should not use a patterned cover for the table." He might well have gone further and barred also figured draperies and furniture covers.

It is sadly apparent in many otherwise well-schemed houses, that far too little attention is given to the selection of color and design of the rugs as appropriate to the decorative scheme of the room evinced in the woodwork, wall treatment and general furnishing.

Unfortunately the idea is prevalent that an Oriental rug may by its own intrinsic value (and alas, too often money value is meant) be forced into the picture regardless of its fitness in color or design. From such incongruities, result rooms which are restless and uninviting.

That the floor covering is of fundamental importance in building up a decorative scheme, is a fixed fact, which the erratic departure from the beaten path exhibited in certain phases of *l'art moderne*, have served only to accentuate.

The floor covering should be either rich and dark, or delicate and soft in tone as the wall and general scheme may demand, but it must in any case, be unobtrusive and also serve to hold together the various color notes of the room.

Where walls and draperies are, as Mr. Orrick says, "patterned," by selecting a rug of two or three tones of a single color, balance and firmness in the finished scheme will be established.

In America to-day are manufactured rugs which in quality, durability and fine color are unsurpassed

by any of foreign weave. The close weave and deep pile of these rugs ensures them the life of an Oriental hand-woven rug and the prices asked for these domestic rugs make it possible for people of small means to use them in their homes. The cost varies in accordance with the dimensions of the rug. The price of the nine by twelve size is \$50.00.

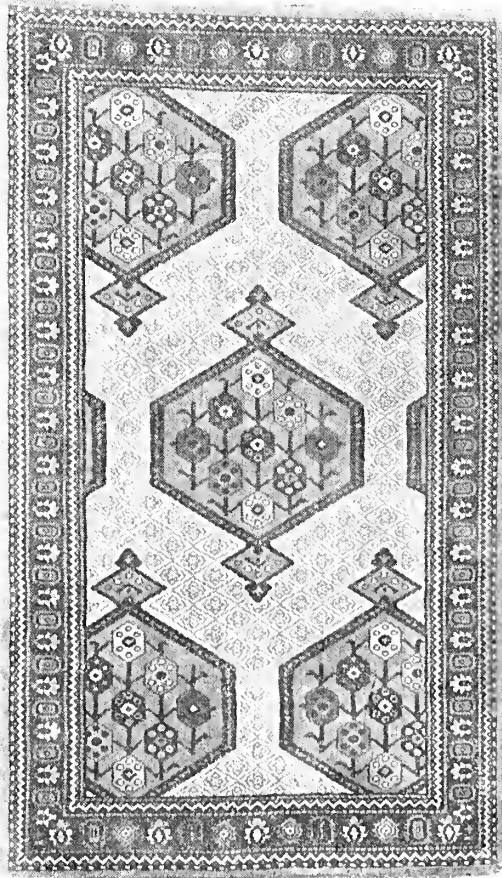
The reproductions of the old Oriental rugs made by the manufacturers are well-toned and harmonious. The camel's-hair, which is one of the most successful of these, is shown in the accompanying illustration. The rich though soft Oriental colors in the figure contrast agreeably with the shaded neutral tan of the background.

The greatest care is used in the manufacture of these rugs, only experienced workmen being employed and the fabric itself is made from wools carefully selected.

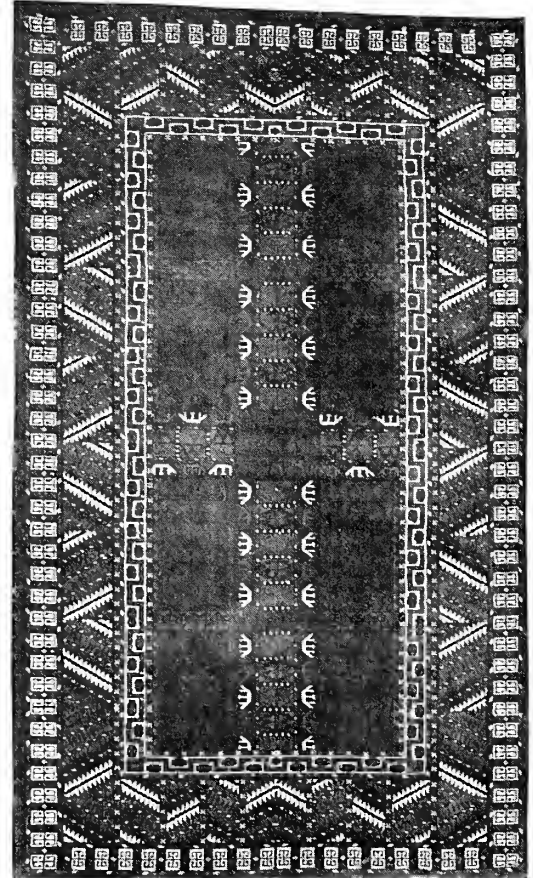
Hall runners come in widths of two feet three inches to three feet and in lengths of nine, twelve and fifteen feet. These may, like the other rugs referred to, be furnished to order in almost any desired width or length, and only a short time is required for putting through a special order.

The last decade or two has seen a gradual improvement manifesting itself all along the line in domestic floor coverings. Fortunately (though slowly) the large floral designs done in glaring colors are being replaced by small or conventional patterns of subdued or neutral tones.

Wilton velvet carpets make a most satisfactory floor covering and a specially fine make of Wilton rug is offered by one factory. In nine by twelve size they cost \$52.50. They show the close all-over patterns as well as larger conventional designs and a wide range of colors which make them adaptable to any scheme of decoration in which such floor coverings would be regarded as appropriate.



MANHADAN DESIGN, CAMEL'S-HAIR GROUND



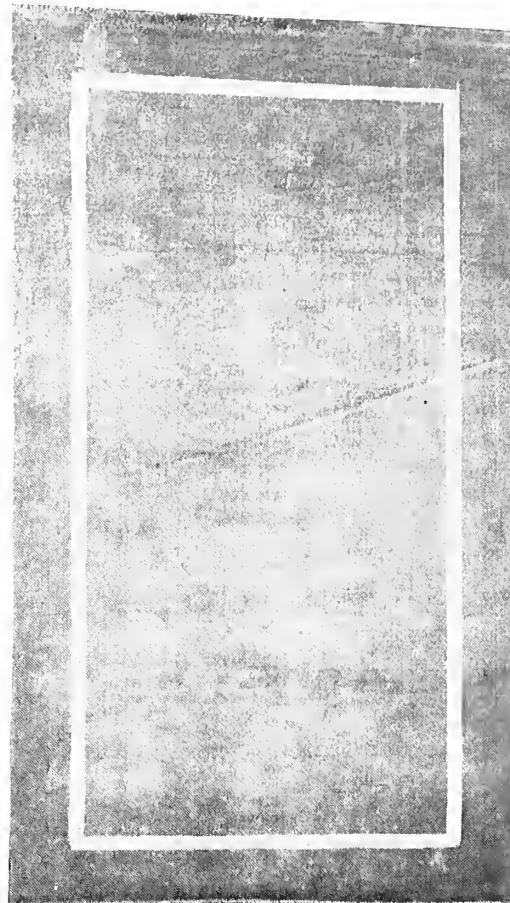
KHIVA BOKHARA

Another beautiful rug shows against a deep ivory background, the small palm pattern in dull red, old blue and black. The border is a close mosaic which is very effective.

There are also Brussels rugs made in America which give excellent service and by careful selection one may find designs and colors which are attractive. These rugs retail for something less than \$30.00 in the nine by twelve size, proportionate values for varying sizes.

A revival of the old-fashioned rag rug has apparently come to stay. They are now woven in soft pastel colors as well as in the old-fashioned blue and white and hit-and-miss mixtures. These rugs are not expensive and wear well.

In country house bedrooms or where the distinguishing characteristic of the room is Colonial simplicity, rag rugs



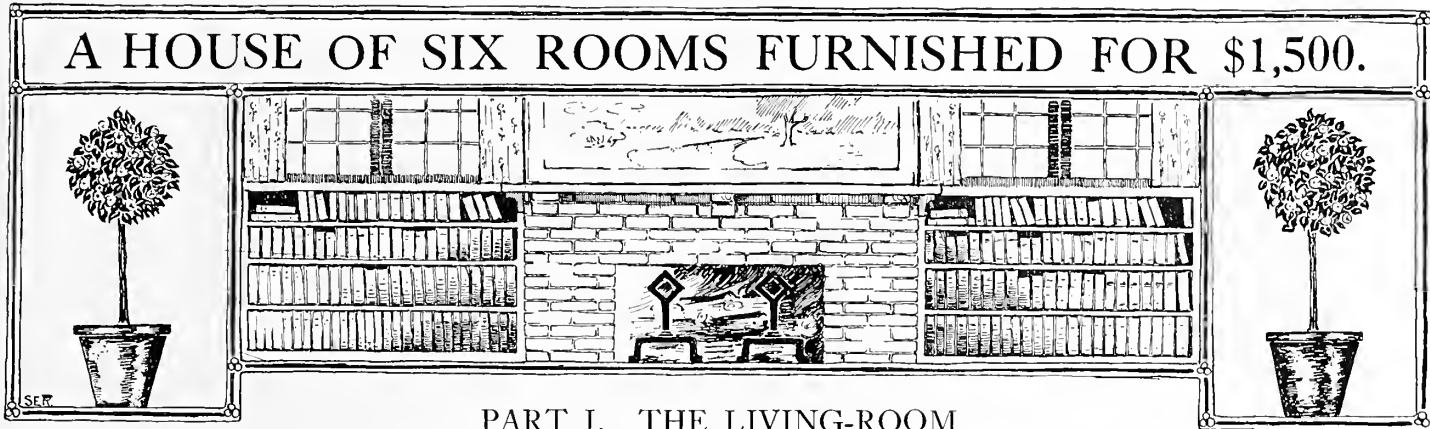
PLAIN SELF COLOR BORDER DESIGN

are appropriate and serve well to complete the composition of such rooms.

For rooms fitted with Craftsman or mission furniture, there are rugs made in two or three tones, which are sold under the name of bungalow rugs. These are of close though coarse weave and are quite heavy, lying well on the floor. While the general effect of these rugs is dark, the lighter portion forms the center, with stripes in the darker shade outlining the border of medium tone. In rich dull blue, brown, and mulberry shades these are particularly good. In size nine by twelve they sell for \$36.50, and may be obtained in any size made to order at \$3.00 a square yard.

There are some who still hold to the old-fashioned preference for carpeted floors. A good compromise for them is found in the Wilton plain colored filling.

A HOUSE OF SIX ROOMS FURNISHED FOR \$1,500.



PART I. THE LIVING-ROOM

BY A DECORATOR

IT is not intended in these papers to deal with the work of great firms of decorators of wide repute whose ideas find expression in the modern and magnificent hotels, and the costly mansions of the plutocrat, but rather with that of the small decorator, the clever artistic men and women in this profession to-day, who are prepared to capably solve for the perplexed house-owner the difficulties of color combination and design.

A time was when there were only two classes of clients who employed the decorator's aid. First, the man of large income who, upon the recommendation of his architects, sought the decorator of national reputation and turned his home over to be finished completely for a specified sum. To this man—or his architects—were submitted the water-color drawings and estimates; these were or were not adhered to in the completed house, which was accordingly satisfactory or otherwise.

The second class of clients were those who had ideas of their own which they wished embodied in the finished and furnished house. When these turned to a decorator it was with the intention of placing before him their own suggestions, asking of him estimates for the furnishing along the lines they indicated.

"We wish our home entirely characteristic," they would tell him, but in sifting the matter he often found that it was Mrs. Jones' Tudor library, or Mrs. Smith's Louis Quinze drawing-room, or a Craftsman hall seen in a recent magazine, from which the characteristic inspiration had been drawn, and which his possible clients wished embodied in a modified Colonial cottage.

The sincere and painstaking decorator endeavored to turn the chaotic ideas of his clients into an appreciation of the necessity of consistency and suitability—in the scheme chosen—to the house in question. In this he was more or less successful, usually less.

Now, however, there is a turning of the tide. The successful efforts of trained minds, as evinced through the practical medium of homelike houses of modest cost, furnished by the professional decorator,

together with the strong effort made by the architectural and decorative magazine to place this important subject properly, have brought to the amateur a full comprehension of how little they really know, and as a result they turn more freely to the specialist.

There still exists, unfortunately, a deeply-rooted idea in the minds of many people that to consult a professional decorator means throwing economies to the wind and going in for reckless extravagance, whereas quite the reverse is the case.

Frequently the decorator consulted has knowledge of where certain pieces of furniture well suited to the house in hand may be found at unusually low prices. The conscientious man will give his client the benefit of this. Here it must be understood we are referring to the small decorator who works largely on commission basis. This means that the commission is paid by the shops on the goods purchased, while the prices the decorator charges the client for these goods are exactly the same as those asked in the retail shops.

If the goods are purchased through the decorator no charge is made to the client for his color scheme. If, however, the scheme only is furnished, the client making his own purchases, a fixed charge is made based upon a percentage of the estimated cost.

Many decorators prefer to receive suggestions from their clients outlining their personal preference for color and general design of furniture. In a modified way these may often be followed, evolving a scheme which is sufficiently characteristic to be satisfactory to the owner of the house.

The householder who is unable in his own locality to obtain ideas and see materials for house furnishing and decorating can through correspondence with such decorators, or the decorative departments of large city shops, obtain information and assistance which will be of infinite service to him.

For the benefit and enlightenment of the inexperienced, we will endeavor in this article to set forth fully the mode of procedure when the matter has been broached to the decorator.

We will take the case of a man of moderate means who has built a house costing from \$5,000 to

\$6,000 in a small Western town. He wisely accepted his architect's suggestion for exterior design and general arrangement of the floor plan. The architect in turn has asked for and modified the owner's ideas to his satisfaction and the house stands ready, awaiting only the life its occupants will supply.

Upon the receipt of the floor plans of this house and such information as is necessary for a complete understanding of them, the decorator will supply a color scheme for the whole, submitting samples and cuts of the various materials and furniture. An estimate of cost will be made if the client desires, or the prices of the various goods will be submitted, allowing the owner to make his own estimates.

He learns the house is vernacular in type, a small vestibule giving directly into the living-room. The plans show this room to be eighteen feet by twenty-two feet. The height of the ceiling is ten and one-half feet, exposure southwestern, detail of the standing woodwork simple to plainness. Oak is the wood used and it has been stained gray-brown, a sample piece of which is sent to the decorator.

The floor of hard wood is stained a browner tone than the woodwork and is polished. There are four casement windows and one French window, and a large open fireplace directly opposite the front door. Over this is a low mantel shelf like the woodwork of the room. The facing about the fireplace and the hearth is of dull yellow brick.

There is no cornice used in the room, therefore the decorator's scheme includes a frieze eighteen inches in width. The frieze chosen shows green trees effectively drawn against a tan-colored background. It is set at the ceiling line. The price of this frieze is \$1.25 a roll of eight yards. The lower wall he determines to cover with a two-toned paper in the same shade of tan with fine waving brown lines upon it. This paper he tells his client makes an excellent background for pictures and plaster pieces, and is very inexpensive costing but forty cents a single roll. The picture rail is set at the joining of the frieze and side wall and is, of course, of oak finished like the woodwork of the room.

The samples of wall-paper and frieze, together with draperies, submitted to the client, show him that they have been selected with a view of harmonizing with the woodwork.

The next consideration is the choice of floor covering or rugs. As the amount of money to be expended on this room is limited, the decorator decides upon the purchase of a rug in stock size, nine by twelve, placed directly before the hearth. This rug will cost \$50.00. It is of Oriental design and an excellent reproduction, showing a self-colored ground and the soft dull tones in the figures and border seen in the finest Oriental camel's-hair. In addition a runner of this pattern three by twelve, costing \$22.50, will be used across the end of the room opening into the dining-room.

Directly in front of the window seat on the west side of the room, a black fur rug is to be thrown. This rug is made from two of the Japanese goat skins which have been sewed together, the joining being imperceptible. The cost is \$6.00 for the two rugs.

The suggestion for the treatment of the casement and French windows was accompanied by a little sketch and diagram showing how the curtains should be made and hung. Ecru Arabian net 108 inches wide and priced at ninetycents a yard was the material submitted for the curtains next the glass. These for the casement windows were to be finished at the sill line with a three inch hem and run by a casing at the top (without heading) on one-quarter inch brass rods, the edges both front and back of these curtains to be finished with a linen tape braid costing eight cents a yard, the same color as the net.

The drawing showed a second set of rods supported by two and one-half inch brackets from which hung curtains of thin crinkled silk of the same shade of green as the trees of the frieze.

It was explained that with curtains, woodwork, and side wall covering in hand, the rugs were chosen, bearing well in mind the yellow color of the brick in the mantel. A lighter shade of this color was repeated in the ceiling tint. Cuts of the fixtures for this room were forwarded to the decorator and found to agree well with the general composition of the room. These were of simple design and of brass given the old smoked finish.

With these suggestions approved and accepted, the goods were shipped to the client that the paper might be hung and the curtains made. The next important consideration was the selection of the furniture. The size of the room required pieces heavy in form and construction, but as furniture of this kind is expensive, only a few such pieces could be afforded. A davenport costing \$95.00 was purchased, this to be set at right angles with the fireplace. An upholstered chair on similar lines to the davenport cost \$45.00. A brown oak table and two straight chairs of oak, a McKinley arm chair with loose cushions, and two willow chairs also with cushions, completed the furniture.

A long window seat placed directly under the west window was to be upholstered in dull green upholsterers' velveteen, the price being \$2.10 a yard and the width fifty inches. This material gives excellent wear and holds its color well; the door curtain into the dining-room to be of the same material. A tapestry fabric costing \$2.50 a yard and fifty inches wide was used to upholster the davenport and chair. This tapestry showed a foliage pattern in greens and tans, corresponding well with the colors and design in the frieze.

At either side of the wide, low mantel shelf, flush with the extending chimney breast, the decorator

(Continued on page 11, Advertising Section.)

Typical Lighting Fixtures of the Twentieth Century

BY ELIZABETH FOSTER

THE installation of artistic and appropriate lighting fixtures is a matter which should receive very serious consideration by every house builder. In many instances, the lighting fixtures are looked upon as a minor detail. These, having been left until the rest of the house is finished and ready for occupancy, are often selected hastily and without due consideration as to their suitability.

One should, before selecting their fixtures, have in mind a general idea of the style of furnishing they will employ, as lighting fixtures, especially those designed for electricity, are made adaptable to all periods. There are also those which will add character and be suitable for rooms where no particular style is carried out. Fixtures for such interiors should be very simple in design and free from the superfluous ornamentation that is so frequently seen in many of the houses that are for rent. The first of importance are the placing and distribution of light.

Great care should be taken that the lights are placed out of line of vision in order to avoid the direct rays as much as possible. The glare of the incandescent electric light may be softened to a great extent by the use of the frosted bulbs.

The most essential room in the house to be evenly lighted is undoubtedly the living-room. Here the light should come from several sources, producing a soft

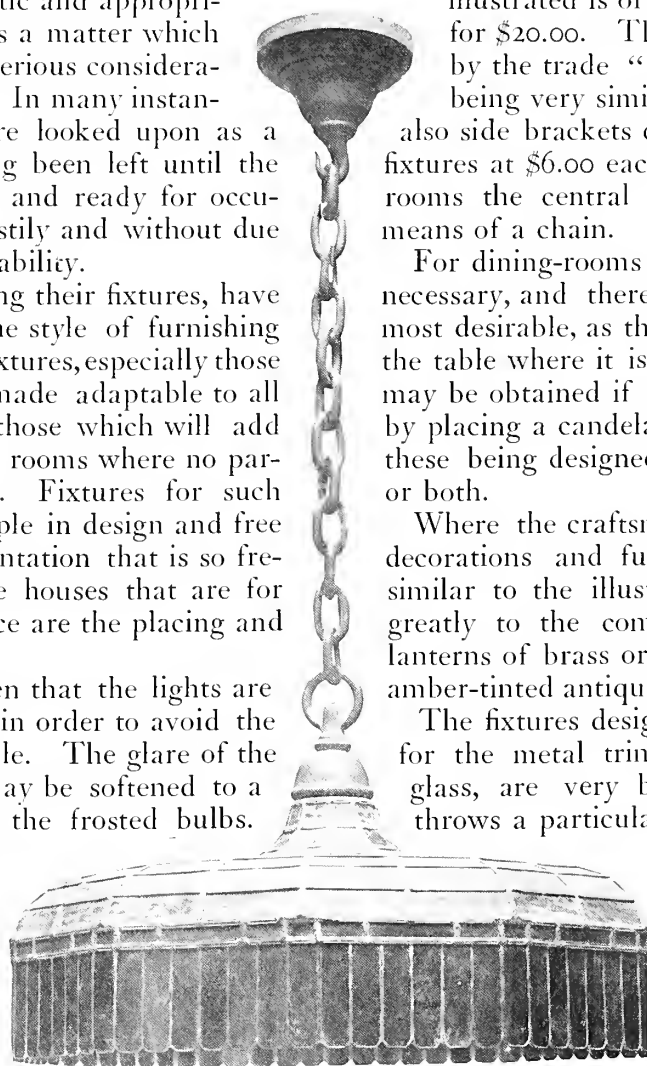
illustrated is of good, simple design, and sells for \$20.00. The finish of the metal is called by the trade "smoked old brass," the effect being very similar to old bronze. There are also side brackets designed to go with the central fixtures at \$6.00 each. For high ceiled living-rooms the central fixture is often lowered by means of a chain.

For dining-rooms a brilliant illumination is not necessary, and therefore the hanging shades are most desirable, as these throw the light down over the table where it is most needed. A good effect may be obtained if there is a mantel in the room by placing a candelabra at either end of the shelf, these being designed for either gas or electricity, or both.

Where the craftsman idea is carried out in the decorations and furnishings, a newel post light similar to the illustration, will be found to add greatly to the completed effect. The hanging lanterns of brass or wrought iron with panels of amber-tinted antique glass are also much in vogue.

The fixtures designed, using hammered copper for the metal trimmings, and mica in place of glass, are very beautiful. The amber mica throws a particularly soft and beautiful light.

In many instances gas and electricity are both installed for lighting purposes, and the combination fixture is used in the majority of such cases. If, when the house

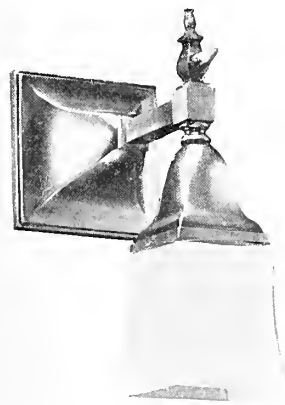


HANGING SHADE FOR STRAIGHT ELECTRIC

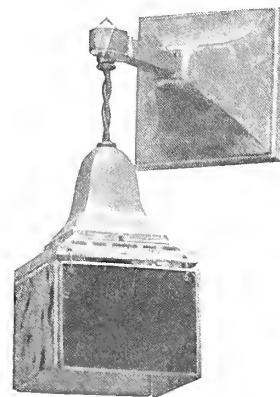
diffusion of light most restful to the eyes. The side lights are a very important and decorative feature and the portable gas or electric table light for reading or close work is almost indispensable.

For low ceiled living-rooms there are fixtures designed to set close to the ceiling. The one

is being wired and piped, the lighting question is given due consideration, a great deal of expense will be saved, and much added to the artistic effect of the interior, by distributing the lights so as to enable the use of straight electric for some and straight gas for others rather than the combination. A good arrangement is to use the electric for the central illumination and gas for the side lights. This arrangement could be

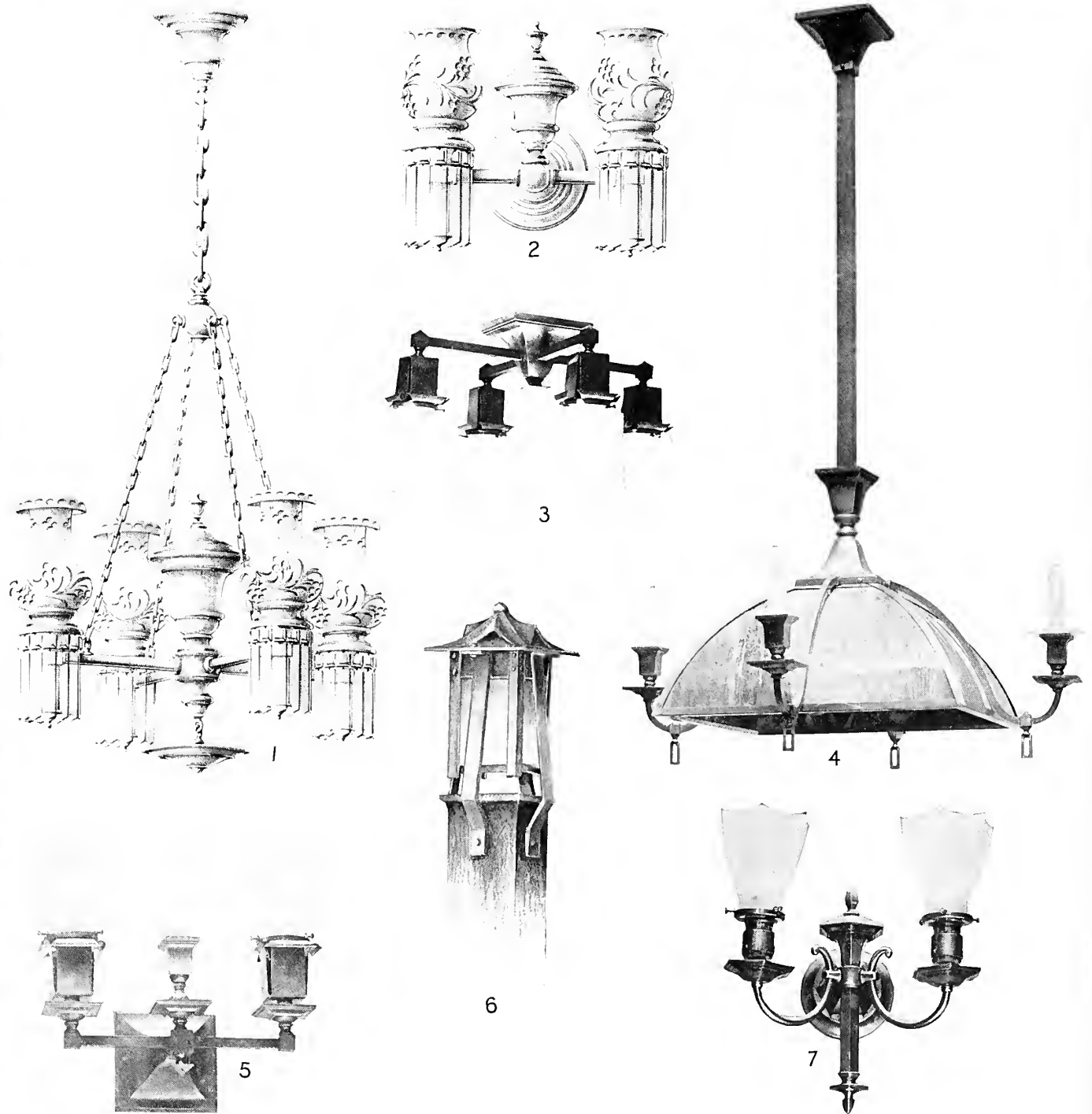


Combination Light Showing Emergency Gas Tip



A Side Light for Electricity

The sketches and photographs used in this article were furnished by the Reading Hardware Co., Philadelphia; The Enos Co., New York, and The Craftsman Workshop, New York.



1. Colonial electrolier. 2. Colonial wall bracket. 3. For a low ceilinged living-room. 4. Hanging shade for gas and electricity. 5. A well-balanced combination fixture. 6. Newel post lamp in hammered copper or wrought iron. 7. For one gas and one electric.

reversed, although the best method is to use the electricity for the central light, as it is possible to design more beautiful central fixtures for electricity than for gas. There are, however, a few ways of using the combination side bracket that are very practical, although these are more expensive than the straight electric or the straight gas. The side bracket, with the emergency gas tip and the one electric light, is not an objectionable combination

fixture. The gas tip is hardly perceptible, but as indicated by the name in case of emergency, answers the purpose. The fixture as shown in the illustration cost \$8.00. The same fixture designed for the use of electricity only, is but \$5.00. The side light bracket showing the electric light at either side with the gas in the center is well balanced. The objection to fixtures similar to the one marked for one gas

(Continued on page 11, Advertising Section.)

Some Treasures of a Collector

FROM THE COLLECTION OF MR. J. L. SCHWARTZ

A VERY RARE HIGHBOY

A BLOCK front, bonnet top highboy of about 1770; made of finest Spanish mahogany; all original except the handles and the three finials or plumes, but which are copies of the old ones. This highboy represents the highest type of Colonial cabinet-making and was undoubtedly made in Philadelphia, where there evidently lived several very fine cabinet-makers from whose workshops came most of the scroll-top highboys and "pie crust" tables found in America. The highboy here described is considered the finest piece of Colonial furniture that has appeared for a number of years, and has a commercial value of considerably over a thousand dollars. It is seven feet two inches high.

A SIX-LEGGED CHEST OF DRAWERS

This article of furniture is known as a "six-legged" chest of drawers and belongs to the "Queen Anne" or "Walnut" Period, that is to say, from 1700 to 1750.

They are among the desiderata of American collectors and are extremely difficult to find. The one here described came from the vicinity of Philadelphia, is made of American black walnut, dates from about 1740, and is very finely proportioned; the turning of the legs being extremely good. It is all original except the handles and some of the underbracing. Its height is five feet five inches.

A FINE CHIPPENDALE BOOKCASE

A Chippendale bookcase. Height to top of urn seven feet, width forty-four inches; height of base from floor twenty-six inches. Made of American walnut. Date about 1760. Belonged to a Virginia family. The more ordinary type of bookcase of this period (although a rare American example) the finest having elaborately carved mouldings surmounted with a bust instead of an urn.

AN UNUSUAL CURLY MAPLE HIGHBOY

A very early and unusual highboy of curly maple, which age has made a most beautiful color. It is rather difficult to date this piece of furniture, because of the Spanish foot (which was stained brown.) The Spanish foot and the Flemish foot were those in general use upon chairs of the latter part of the seventeenth century. The remainder of the highboy has the characteristics of the "Queen Anne" period, consequently it may date anywhere from 1690 to

1735. The drawers are on side runners, as was the custom during the seventeenth century and early years of the eighteenth; they are also lined with oak. The curved moulding in the cornice contains a drawer. This highboy was found in Philadelphia. Height five feet eleven inches.

A FOUR-POSTER OF HEPPLEWHITE TYPE

A finely-proportioned bed of the Hepplewhite type made about 1785. The head columns, as was generally the rule, follow the form of the lower ones, but are not carved. This bed came from Virginia.

AN AMERICAN EMPIRE BED

An American Empire bed of the richest design. All four posts are beautifully carved (which is unusual) as well as the headboard. This bed is of medium size, was made about 1820, and was found in Charleston, S. C. While beds of this style are quite common, such beautiful ones are rare.

A RARE AND BEAUTIFUL SECRETARY

A rare and beautiful secretary of either Hepplewhite or Sheraton design and made about 1790-1800. It is of a rich mottled mahogany with a light ground. At the sides are inlaid pilasters made of alternating strips of satinwood and ebony, above which are classical figures of satinwood upon a light green ground.

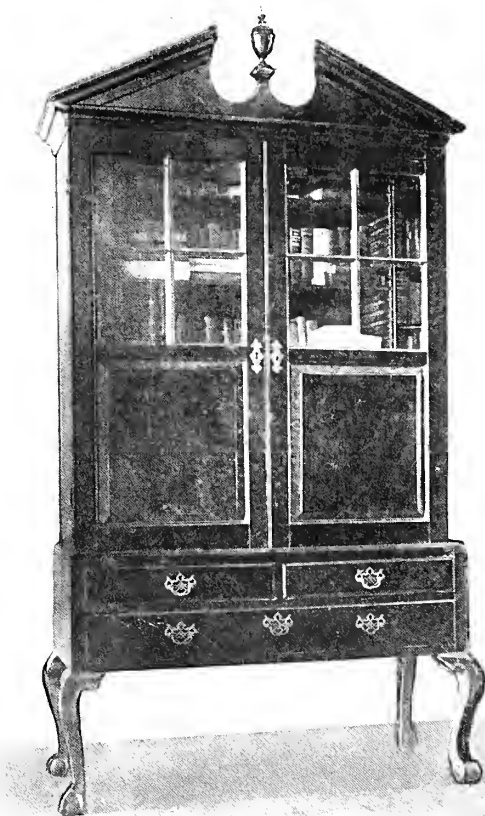
The upper panel has a centerpiece of satinwood upon a similar green ground, which is bordered by a large line of satinwood, which in turn is bordered by smaller lines composed of various colored woods. This panel, as well as the two doors below and the top are inlaid with a large strip of ebony bordered by two lines of satinwood, while in the corners of each angle are fans of satinwood on a green ground. The interior is similarly inlaid. As the drawers are lined with oak this desk must have been made in England and imported to America. Similar pieces made in America would have the drawers lined with pine. This fine article of furniture was discovered in Baltimore. It measures four feet one inch in height and three feet one inch in width. The candelabra on the top of the secretary is a very graceful one, found in a Philadelphia antique shop. In one of the illustrations of the secretary is shown a very rare and very beautiful Sheffield inkstand which at one time belonged to an old Maryland family. It is in three parts and is seven and one-half inches high.



A VERY RARE HIGHBOY



A SIX-LEGGED CHEST OF DRAWERS



A FINE CHIPPENDALE BOOKCASE



AN UNUSUAL CURLY MAPLE HIGHBOY

Some Treasures of a Collector



A FOUR-POSTER OF HEPPLEWHITE TYPE

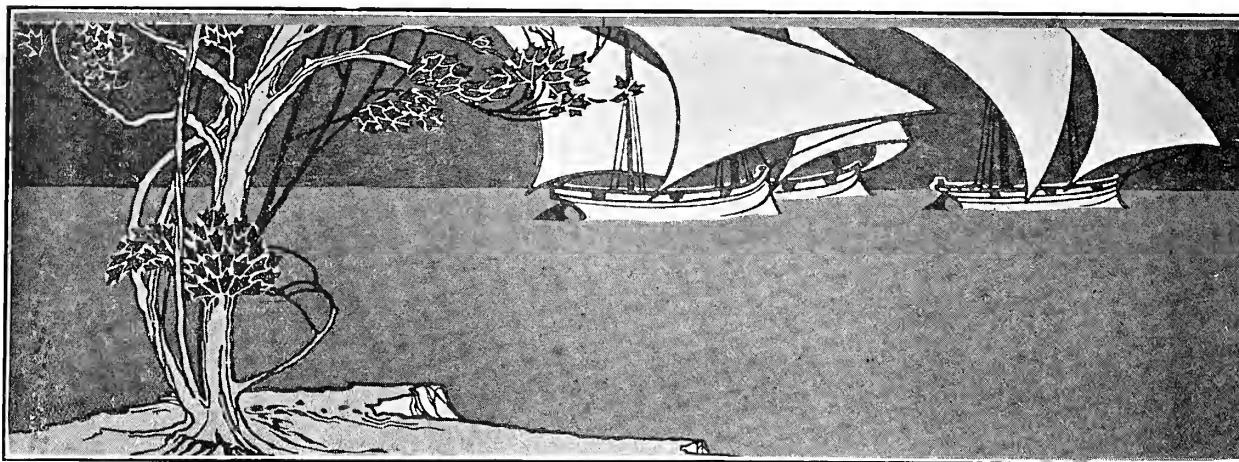


AN AMERICAN EMPIRE BED



A RARE AND BEAUTIFUL SECRETARY





The Island of Capri Frieze

Modern Wall Coverings

By LOUISE KING

A CAREFUL study of the various phases of the wall covering foisted upon a patient public for the greater part of the past twenty-five years, shows that in the last half decade there has been introduced a period of elimination through the manufacturer, the designer or perhaps a more discriminating public. Apparently this season the crux of this well-directed crusade is reached.

The leading wall-paper shops are now showing papers which are well suited to the living-rooms of a house and are beautiful in color and quality and patterned discreetly where a pattern appears at all.

Many of the best of these papers are plain in color or show a broken effect in two tones or stripes of various widths. Papers showing the fabric weave are produced in charming shades, neutral and dull, crisp and fresh. Soft golden browns, cool greens and water blues of this paper are particularly beautiful, also there is a pleasing example of that most difficult of all colors in wall coverings, a dull old rose to be found. The prices vary slightly with the color, none of them however, exceed one dollar a roll of eight yards.

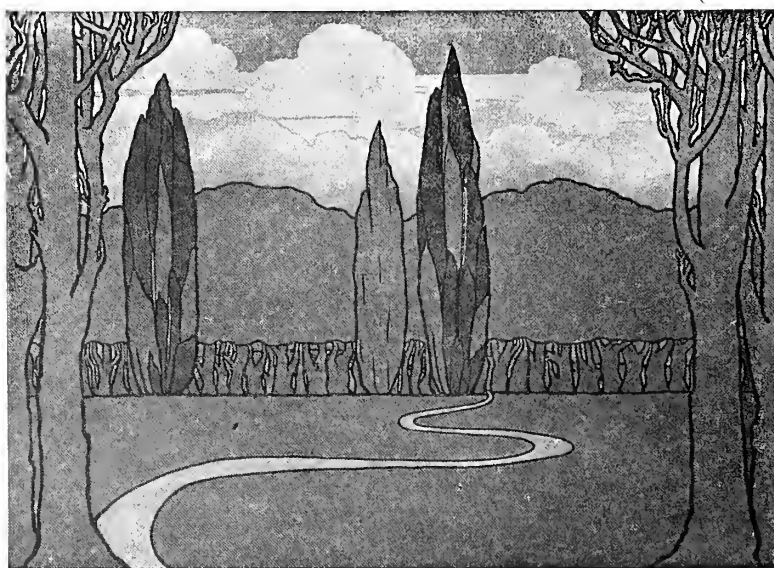
There are friezes to be used with these, some of them delightful in color and design; although the frieze is by no means a

necessary adjunct to the papered wall, it adds much to the effectiveness of certain rooms and styles of furnishing. Some of these friezes in eighteen-inch widths are as follows: A wind-mill design which may be procured in two colors, in shades of dull green or delft blue. A bit of country roadway with the perspective of shadowy trees and blooming hedgerows in the foreground, shows a charming mingling of the green of the trees and the blue of the sky.

Particularly well suited to the sunny library or morning-room, is the frieze known as "the Birches," full of lights and shadows. In one coloring this shows the trees outlined against a pale violet sky which combines happily with the gray and green tones of its color scheme.

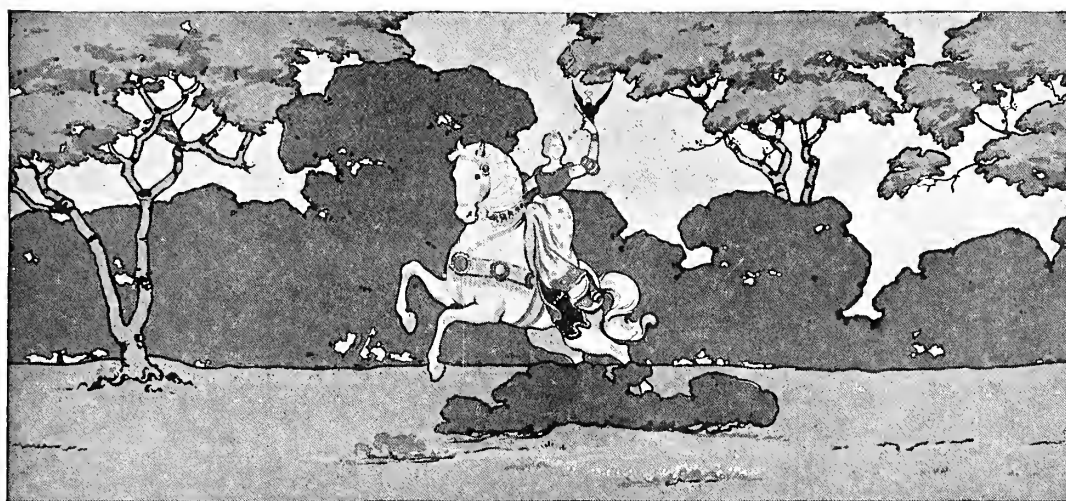
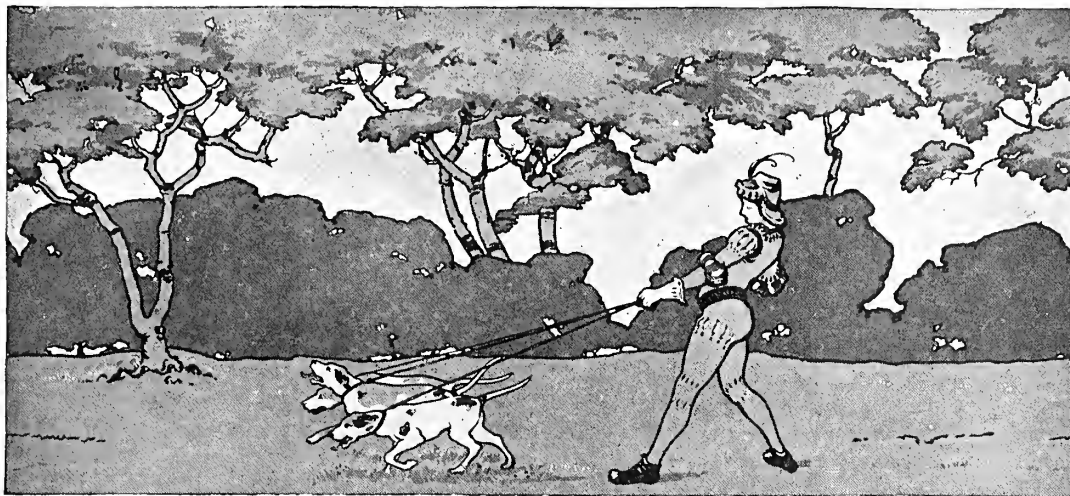
For a dining-room fitted after the craftsman style, there is a frieze showing sturdy Viking ships on a tossing blue-green sea. This set above a high wainscot of dark oak or a paneled wainscot showing dull blue grass-cloth in the openings is essentially decorative. Each of the friezes described (and many others which we have not space to mention) is a well-drawn picture, the color laid on in broad clean sweeps.

For the first year of a house it is often deemed advisable to



A MOUNTAIN VIEW

Modern Wall Coverings



THE FALCON FRIEZE

Hand printed, thirty inches wide, and is composed of three sets of figures, same as here illustrated, and is printed and sold in lengths of seventeen and a half feet

leave the walls uncovered, allowing them to settle before decorating. There are now materials ready mixed to be applied as a wash to the wall which give beautiful colors. For side walls and for ceilings these tints are invaluable. The ceiling color is frequently

considered of minor importance, whereas in reality there is no individual part of a color scheme which means more to the finished room than the ceiling tint.

The materials referred to are easy to apply and entirely sanitary and they cost so little that the small additional expense necessary to supplement the plain walls by the introduction of an occasional frieze is readily incurred. Plain walls, particularly where the plaster is smooth as it must be when it is intended to apply paper later, tend to monotony if used exclusively, therefore the introduction of the picture frieze results in more livable rooms. Among the most effective hand printed friezes is the Falcon. This is rich in color and is finely drawn. It is thirty inches in width and composed of three sets of figures, and printed and sold in lengths of seventeen and one-half feet. Set above a high wainscot of dark wood, a decorative and dignified effect is given the room. This is especially appropriate for large living-halls, libraries and dining-rooms. These imported friezes run in price from \$3.00 up for rolls of eight yards. The narrower ones are proportionately cheaper. There are also domestic friezes, many of which are very beautiful and are much less expensive.

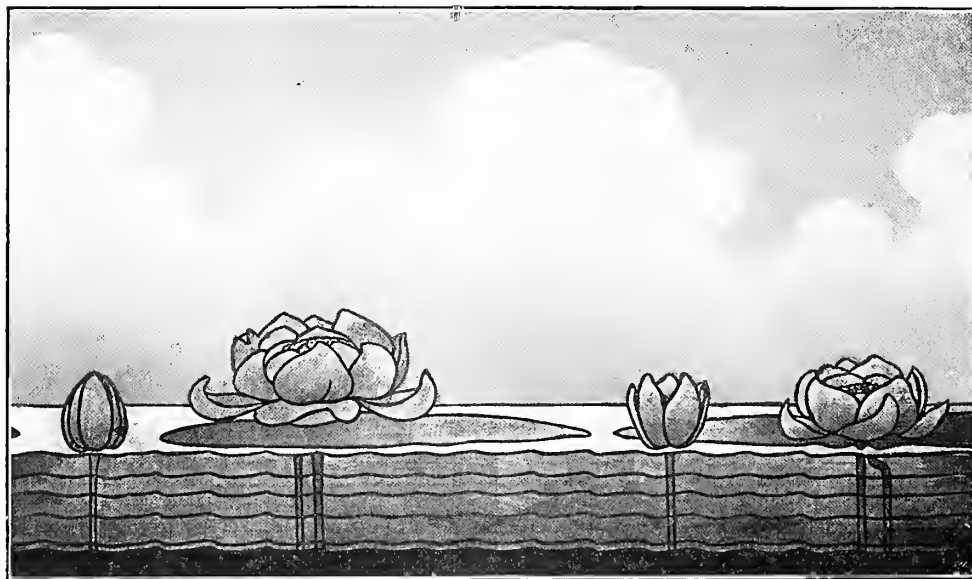
In side wall papers, among the most favored exclusive designs shown at present, is the reproduction

of a close Colonial pattern showing a huge conventional blossom, leaf and twisting stem, leaving but a small amount of the background visible. This pattern is offered in cool green tones which are almost silvery in some lights and in bronze brown with a golden

light which is specially beautiful. The subtle suggestion of underlying colors, old red, dull blue and green shown in the background of these papers, is suggestive of the color effects of favrile glass. To realize these illusive colors, it is only necessary to bring into the room with them in wood-work, rugs or draperies, any one of the tones when it at once becomes evident in the paper.

There are a number of fabrics other than the well-known burlap now used in covering walls. The texture of burlap is now much improved. It shows a closer and harder weave and is less apt to roughen and hold the dust. Also a variety of new and beautiful shades are procurable in the burlap. In price, this material is fifty cents a square yard. For fifty-five cents one can obtain a material of slightly irregular surface like the linen used in book bindings. This material is a yard wide and not only offers a good line of colors but is capable of being retinted or painted satisfactorily.

Close to the heart of the discriminating architect and decorator, is the beautiful wall covering known as Japanese grass-cloth. The satin gloss and wonderful weave of this material, producing as it does shadowy effects by its irregularities, is well adapted to rooms where artistic feeling is prominent. There is no choicer covering for the walls. In application of this to the walls great care must be exercised. It is necessary to apply the paste to the wall instead of to the wall covering as in wall-papers.



WATER LILY FRIEZE

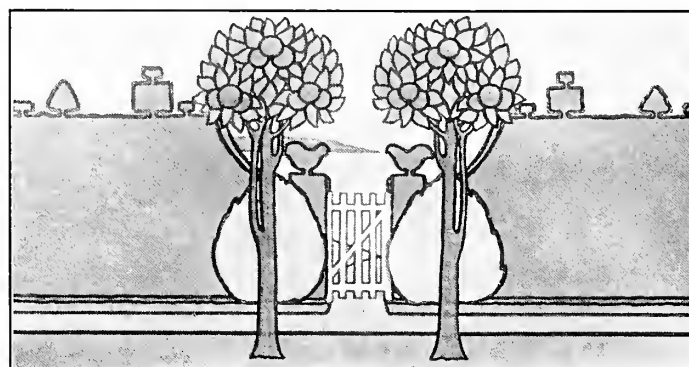
The line of colors, however is unsurpassed. From the palest cream to rich golden brown, from neutral and water green to the black green of bog oak all through the lines of pastel tones, the colors offered are perfect.

For bedroom walls the selection of really good and inexpensive paper is extensive. The dainty dimity papers showing thread-like cross lines of a darker shade than the background, flecked at spaced intervals with a trefoil of tiny white dots, are new and attractive. In colors these show a soft fawn shade with lines of golden brown, a light gray blue ground with threads of darker shade and a third of cool sage green ground. With white enamel woodwork, and figured draperies and bed covers of cretonne or cotton crêpe, charming rooms may be evolved.

There are many floral papers also which are attractive for bedrooms. These show dainty spring flowers in exquisite colors and groupings, forming stripes or garlands. Delicate pink and pale yellow roses (no longer of the cabbage variety) against a white ivory ground, are also among this season's papers.

Another paper with a highly-glazed white ground shows a small rose bud and leaf set at the intersection of crossing pale gray lines forming a diamond shape

figure. These are among the most pleasing in the all-over wall-paper patterns. There are also crown papers and paneled effects. Among the former, the sweet pea pattern is especially good in color and arrangement. No one of these papers exceeds seventy-five cents a roll for the side walls and many are much less.



GATE AND TREES



Repairs by the Roadside

By FRED D. TAYLOR

AFTER having driven his machine for several months the motorist begins at this season to feel a degree of confidence in his ability to overcome the minor difficulties which from time to time arise on the road. A few hints may be instructive now that the mere gliding over the road is no longer a novelty, and interest in the machine itself is of greater importance.

The smaller cars are now so well designed and built that the owner may get on very well with the occasional services of the gardener or general workman. The pleasure of driving increases in the same ratio as does the skill, and one soon finds that he may divide his attention between the machine and the passing scenery.

The majority of delays on the road result from lack of preparation before taking the car out. Half an hour spent in the garage before starting often saves stopping for supplies or repairs during a run. These stops are for some reason very annoying even on a mere pleasure trip as one seems to crave to get on and on when in a car. There is always a feeling of haste to get the car out and on its way, tempting the driver to convince himself that the partly filled oiler or gasoline tank holds enough for the contemplated run. Therefore it is an excellent plan to fill these on coming in. As this is sometimes too much of a burden when bringing the car in late at night one should at least make it a rule to always go out with tank, lamps and oiler filled and batteries well charged. It takes only a minute to see whether the wires at the timing device, where the jump spark is used, are ready to break where the movement of advancing and retarding the spark will in time weaken the wires. A few more minutes trying nuts to see that they are

tight will prevent the loss of some small part which disturbs the running of the machine or even endangers it. A drop of oil on the many moving joints connecting throttle, clutch and break levers will keep them in easy working order and prevent wear. It is not necessary to use much oil, a drop or two put on the joint, when moving the lever to and fro several times will work it in, each time the car goes out is better than a squirt gun shot at it once a month allowing the oil to get on the outside where it will hold all dust that touches it. After oiling, wipe off any oil left outside the joint. Rags from the house are as good as cotton waste for this.

After a car has gone half through the summer if the tires were new in the spring the shoes will generally show wear enough to make one anxious about their standing up through a long run and yet not bad enough to justify discarding them for new ones.

The extra casing or shoe should now be in its place on the car at all times. It is a good plan to put an inner tube which has had some repairs or is not the best one in the doubtful shoe and use it till it breaks or even blows out, as it will often last a surprisingly long time after the canvas shows a dangerous amount of wear. Where all the tires are the same size a well worn shoe should be changed to the front wheel and new ones placed on the rear or driving wheels. In case of a blow out on the road, the hole in the shoe can be covered by placing a canvas patch inside the shoe. A few of these can be prepared at odd times by stripping off the rubber from a discarded shoe until about three layers of canvas remain. The patch should be put around the inside of the shoe and the ends turned out around the edges on each side, and must be long enough to extend about half

an inch beyond the rim when the tire is on the wheel. When the shoe is put on it will jam this patch into the rim and it will hold very well. It requires patience and care to bend this into the clincher ring and catch it there, also some pounding of the tire. One can get the knack after a few trials and several of these patches in the car inspire confidence. There is a blow out patch on the market with metal plates to catch under the rim which is easier to attach and goes on the outside of the tire. This keeps the dirt from working into the shoe. A few pieces of rubber cut from worn inner tubes, say about four by six inches, should be carried for use in mending the inner tube if not too badly blown away. These, with a can of Brazilian gum or rubber cement, make one sure of being on the way again.

In putting on a patch of this size, or in fact a smaller one, rub the rubber thoroughly with gasoline, both patch and tube, allowing it to dry before covering with cement and let the cement remain on the patch and tube till it gets dull and loses its varnish like appearance, some fifteen or twenty minutes, if one can manage to wait so long.

In turning corners at speed, the weight of the car pulls the fabric of the shoe in its weakest direction, sideways, and as the turn checks the speed of the car to a great extent anyway, it will be found that a great saving of tires can be made by slowing up before turning. This will save many half hours spent in changing shoes and tubes.

For suburban use to and from the station a very good device is the extra tire already inflated which can be clamped against the side of the wheel. This is carried on its own rim which has sockets which fix it to the spokes and clamps which hook into the rim under the regular tire. In case of a puncture it is only necessary to jack up and fix it in place, the other tire being left in place but the weight of the car being carried on the outside tire. This is the work of a very few minutes and a great convenience where certainty of arrival at the destination on time is of importance.

The handling of pneumatic tires on the car is not such a bugbear if one would give the matter the proper attention and practice, although it must be confessed the work is anything but cleanly. Always carry at least two tire irons, one of which should be about a foot and a half long, to give a good leverage where the shoe is hard to start, also an iron for holding the shoe well away from the rim to remove valve stems and lugs if the style of tire is the clincher. This can be combined with the long iron and one style has two arms having hooks at the end of each arm the others attached to the iron a few inches from one end by a swivel. Placing this end on top of the shoe or outer case and hooking the two hooks under the edge of it a lift on the other end will raise one side of the tire so that the lugs or valve stem can readily be removed. It is generally necessary to work from

the side, however, on account of the fenders interfering with the action of the lever so the wheel can be turned to bring the iron below the fenders and if working alone when the shoe is opened out stand sideways to the wheel and press the outer side of the leg or knee against the handle which will hold it in place leaving both hands free to release the lugs. Valves cost little and weigh almost nothing so carry a half dozen new ones and when changing tubes, by removing the old valve the air will escape faster and a new valve insures holding air. In cold weather the tube can be patched and stand up well. Many people use patches in summer instead of vulcanizing and find they hold well. A piece of discarded inner tube, not too old though, makes a good patch. Of course months may pass with no need of care about the tires but there is the chance always of needing the repair outfit.

In driving the car avoid running over anything if you can help it. Pieces of wire, tin, sticks, sharp stones, boxes, tin cans are all enemies and the front wheel may toss them so they will attack the rear wheel. Of course one will not take a course like a snake, but where the road is wide and clear an inch or two either way carries the tire clear of a broken bottle or sharp stone standing alone in the way.

Attention to the small details when the car is in good condition will carry the machine through a long season with no trouble to speak of and will make unnecessary the "fool proof" devices which are never so good as the ones intended for the use of wise men.

ITEMS FROM "AUTOMOBILE TOPICS."

As a rule there is more talk about good roads than anything else. Deeds are what count, and one of the reasons why the area of improved roads is so much smaller than the total road mileage is because there are so few deeds. Governor Gillette, of California, dwelt upon this excess of talk in an address at the recent good roads convention at Stockton, when he said: "In my inaugural address I strongly advocated good roads. My opinion has not changed. If we merely talk and resolve, we will accomplish nothing. We must decide upon a practical plan and get into harness and see that the plan is put into action and carried to successful completion. There are many rich counties in the State which can well afford to improve their highways."

A case of the lion and the lamb lying down together is reported by our Indianapolis correspondent. He records that the motorists of Shelbyville, Ind., "pleased with the treatment received at the hands of the lawyers and courts," placed their automobiles and drivers at the disposal of the Shelby County Bar Association, court and county officials. A run was made to Flatrock Cave where a picnic was held.

THE EDITOR'S TALKS AND CORRESPONDENCE



The Editor wishes to extend a personal invitation to all readers of *House and Garden* to send to the Correspondence Department, inquiries on any matter pertaining to house finishing and furnishing. Careful consideration is given each inquiry, the letter and answer being published in due time as matters of interest to other readers. Where an early reply is desired if a stamp and self-addressed envelope are enclosed, the answer will be sent. No charge whatever is made for any advice.

MUCH interest has been aroused among builders and contractors in the unexpected impetus, suddenly developed in their line of business.

The man who has managed well and husbanded his resources although these may be limited, is taking advantage of the low rates, both for materials and labor, existing at this period, to build himself a house. There has certainly never been a like opportunity offered during the present generation for carrying on building operations.

Many of the Building and Trade Journals have recently published carefully gathered and proven statistics which are in a measure responsible for this development in building. The facts set forth go to show that *to-day* is the time to build. This is not only true architecturally but applies equally to the furnishing of homes. All goods from wall-papers to floor coverings may be bought now at a much lower rate than during our recent season of extreme prosperity.

While every good citizen heartily desires the return of good times and rejoices that this seems imminent, there is no reason why he should not take advantage of the silver lining of the passing cloud and build his home and furnish it at a reduced figure which will not be possible to approach in a few months from now and was equally impossible a year ago.

In all of our great cities the large shops have this season inaugurated furniture sales which, in point of reduction in price, have never before been equaled. We are not now referring to the cheap, badly constructed, over ornate, highly varnished stuff which is costly at any price, but to furniture of good lines and well put together, in fact the work from the best shops and designers. Wall coverings, both imported and domestic, are less expensive this year than last. Drapery materials and fabrics for upholstering show a reduction which is marked and even in Oriental rugs, the change of price is felt. Therefore the careful manager should avail himself of the opportunity to secure materials for building and furnishing his house at bargains such as have rarely before been offered.

CORRESPONDENCE

AN INEXPENSIVE DRAPERY MATERIAL

I have redecorated my daughter's bedroom using a dainty paper showing the dimity pattern which you recommended to me. The woodwork in the room is white and I have used dotted muslin curtains next the glass. I would like very much to have some figured cotton fabric for over draperies and also use the same to cover some loose cushions for a willow *chaise longue*. Also if it would not be unsuitable, I would like to use the same material for a bed cover as it is a single bed of white iron and I would like some color added. I do not wish to pay over fifty cents a yard for the fabric.

Answer: We are pleased to be able to suggest to you a material which will be not only very decorative and artistic and complete the color scheme of your room, but in price is well within your limit. This is a crinkled cotton *crêpe* showing a floral design. The background of the one I have in mind is a yellow tan, very light in color. The design in full blown pink roses and green leaves are in charmingly delicate tones. This fabric is twenty-nine inches in width.

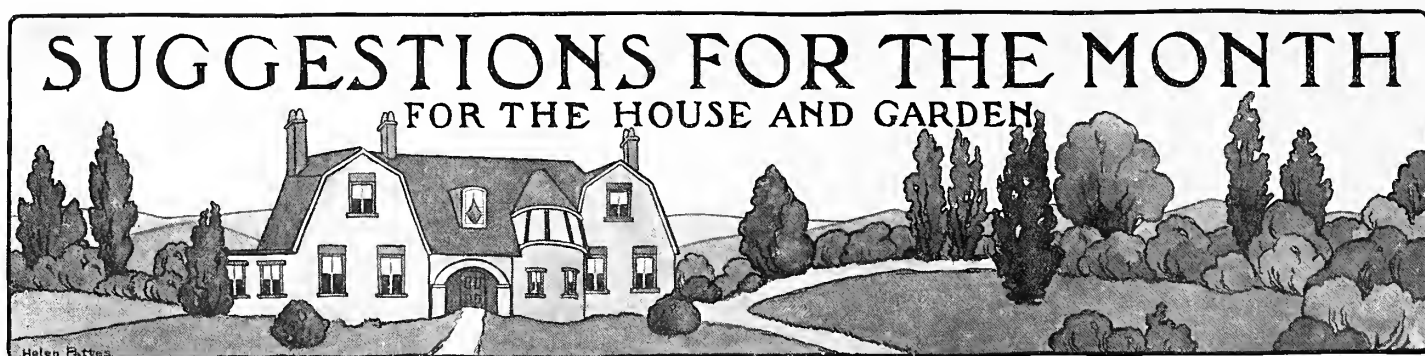
Under separate cover I am sending you samples of this material together with addresses of firms from whom it can be obtained. This could be used for your bed cover if you desire or you could make a valance of it and allow the white coverlid to fall over it, if finished with a fringe.

DOING OVER OLD FURNITURE

I have a very nice lot of old walnut furniture which I am told is of the Eastlake period. It looks very dingy as there is a great deal of drilled work in its ornamentation.

We feel it would be a pity to paint it but it needs a thorough going over of some kind to make it presentable. It shows two colors, the brown of the

(Continued on page 12, Advertising Section.)



THE HOUSE

THIS is one of the busiest months of the year for the householder. There are innumerable things not only to be done but to be considered—things which cannot be neglected or postponed. Just as a time comes to lay aside muslin gowns and put on furs so the days arrive when the house must doff its summer clothes and don its winter dress.

Remove the covers from the furniture, have them washed and packed away. Then give heed to the floors. If rugs are to be used have them gone over carefully and well polished in a manner best suited to the original finish, whether it be varnish or wax. If they are to be carpeted, have them wiped up with water, and when thoroughly dry covered either with a generous layer of newspapers or the regulation carpet lining before the carpet is laid. Rugs are decidedly the more sanitary and satisfactory if the house is well built but in old houses in which the floors are bad and the cracks many carpets undoubtedly are preferable. A good way out of this difficulty is to lay parquet flooring and if one desires to have this done October is an excellent time for it.

And now comes up the vexing question of procuring new rugs and carpets. In purchasing either it is economy to get the best, for real Oriental rugs outwear the imitation many times and high grade carpets are relatively as superior to those of low grade. Unless you are an expert, however, do not depend upon your own judgment in buying Oriental rugs, for in nothing is one more apt to be deceived, unless it is paintings attributed to the "Old Masters." Take some one with you who really knows or else go to a dealer whose reputation is such that he cannot afford to mislead you. To be sure it is quite possible, if you are wise, to occasionally pick up a bargain at auction, or to procure a treasure for a pittance from a wandering salesman, but for the uninitiated the risk is great and the chances of error many. Color, texture, and durability, are all to be considered, and ragged corners are no proof of either genuineness or age.

The pattern too should be given thought, for even all Oriental rugs are not attractive and almost always there is a choice. The size of the room, its furnishings and use, all affect the question and must be kept

in mind. Some patterns which are intrinsically charming are far from pleasing with certain surroundings. A good rule to go by is to avoid insistent colors and require in the design definite character.

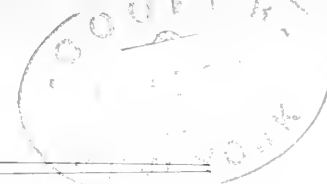
But if Oriental rugs are beyond one's reach there is now made a line of domestic rugs which will prove most satisfactory both as to artistic effects and wearing qualities. The best designs and colorings of Oriental rugs are cleverly copied, the colors being soft and beautiful. Do not confound these with that variety of domestic rug which sweeps off and fades day by day. Rugs made of tapestry-brussels carpet are serviceable and often of good design. Denim, while sometimes used for floor covering, cannot be recommended as it needs continual cleaning and very soon ceases to look well. Fibre rugs may be used effectively in certain places.

The windows next will require attention. After the screens are removed the dark summer shades can be taken down and the light winter ones put up. Then comes the question of curtaining. This too is a difficult problem the solution of which means much in the appearance of the house. In the first place it should be remembered that the window has a function of which it must not be robbed—that to swathe it in lace and draperies prevents its use. It is indeed quite possible to over-dress a window—to clothe it in garments that are entirely inappropriate. Lace curtains should be rich but not aggressive—thick draperies simple in arrangement and not too voluminous. For bedrooms nothing is more attractive than muslin and plain net for curtains with cretonne lambrequins and side draperies. Silk, of course, may be used but wash materials are more suitable and in these charming designs are now attainable.

In all probability the cushions will have to be recovered at this time and the window seats and benches reupholstered. If the latter are done in the same material as the window draperies the effect will be pleasing.

Portières too must be hung and should by all means be made to accord in color and texture with the walls and furnishings. They should not be conspicuous and they should be so hung that they can be readily drawn—that is if for actual service and not mere show.

Possibly at this time it will be found, moreover, that certain pieces of furniture are needed—that some chair, like the one-horse chaise, has suddenly



gone to complete ruin, or that a table, never very satisfactory, can be replaced. Now it is no easy task to buy a chair for of all those made to-day but a small percentage will be found agreeable to live with much less to sit upon. Furniture good both in make and design is, alas! the exception rather than the rule and if the householder is wise he will buy slowly. Far better is it to get one good piece now and then than a van load of the conventional kind all at once. Above all things avoid the appearance of the shop—the all-new-at-once look which gives no evidence of personal taste or individuality.

It is at this time also that the house plants are taken in—that the pantry is overhauled—the cold storage room put in order, and cooking utensils renewed—that in fact every thing indoors seems to need attention.

THE GARDEN

IT is unwise to risk tender plants out-of-doors any longer in latitude north of Richmond, Virginia. In taking the plants in be sure to take time to wash thoroughly the pots, tie up straggling shoots, remove all dead leaves, and stir the surface of the soil. Plants thrive much better in clean pots than in those which have accumulated mildew and slime. A moderately grown plant looks more attractive in a clean pot than well-grown specimens in uncared for pots. Pot washing takes more or less time but many opportunities will be presented when it can be done; on rainy days for instance when some of the help about the place can be utilized.

The general run of Dutch bulbs now coming in embraces the tulip, the hyacinth and narcissus; though other varieties are grown to some extent.

Iris Hispanica is a bulb of great popularity in Europe for forcing purposes, and millions of them are grown for the great flower market of Covent Garden, London. American florists have not taken kindly to them but some private gardens grow them quite largely. It is a flower which can be cut with excellent stem, is unrivaled for the dinner table or other decoration, and lasts well when cut.

The iris requires cool treatment throughout and can be brought to bloom in the months of April and May. It does best grown in pans or flats of about three inches in depth. It is an excellent outdoor plant, and will stand fifteen degrees below zero without protection.

A light but rich compost is best for practically all bulbs. There is nothing better than a compost consisting of two-thirds loam and one-third pulverized cattle manure, with the addition of leaf mold and sand.

For ordinary decorative purposes one bulb to a

five-inch pot, or three to a six-inch pot is about right for hyacinths. The tops of hyacinths should be just covered. Tulips and narcissi are better covered about an inch. Tulips do better in pans than in pots while the narcissus succeeds best in pots. The larger bulb varieties require pots of about eight inches in diameter. After potting all bulbs should be thoroughly watered, placed in a shed, cellar, frame, or in the open ground, and covered with fine coal ashes.

While the geranium has been much berated, it is undeniably the best known and most commonly grown of all the cultivated garden plants. Whether criticism has been justified is a matter of individual opinion.

The geranium is now in prime condition for propagation. Cuttings stuck now, wintered in cool quarters, the buds kept picked off to the middle of April, will give a continuous succession of flowers throughout the whole of the next summer. It is a detriment rather than a benefit to pot too early, for during hot weather many of the cuttings rot off. A flat twenty-four by twelve inches, with a depth of three inches, will readily hold a hundred cuttings. An inch of cinders put in the bottom of the flat, a layer of moss and the balance clean sharp sand, well pressed down and watered, is all that is needed in the way of compost. When the cuttings are in place give them a good wetting. After the cuttings are rooted only give them sufficient water to prevent shriveling until potting time. It is not necessary to shade them.

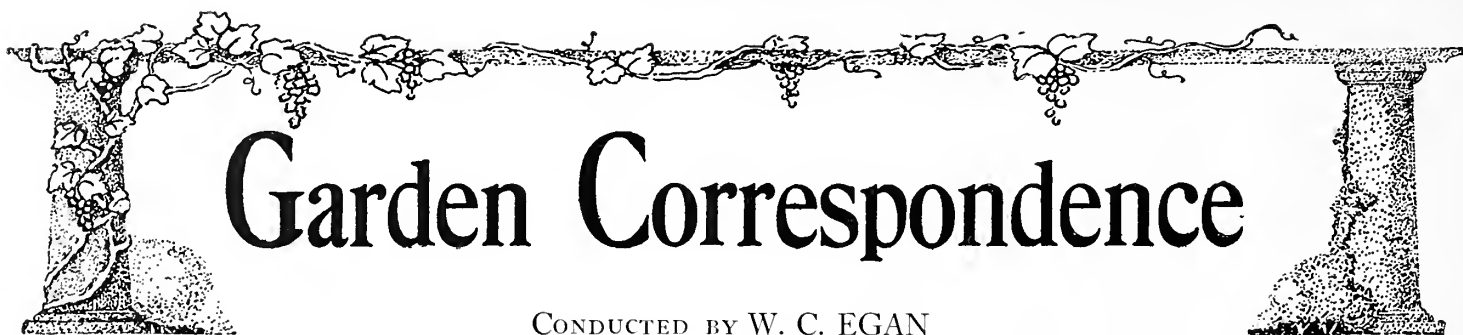
Leave single violets outdoors until the middle of October. Experiments with both late and early planting show that to be the proper time to house them.

Hydrangeas grown in boxes or tubs should be kept well exposed so that the wood in all the branches will mature. If in a climate where the temperature is likely to fall below twenty-five degrees, they can be placed in a cool, dry shed or cellar where they will do well.

A top dressing of wood ashes or pulverized cow or sheep manure will be of assistance to the surface roots of carnations. Those which were housed as early as August have made considerable growth and must not now be neglected.

Nerine bulbs potted now will bloom next October. Let the potting soil be composed of turfy loam, sand and leaf mold. As many as six bulbs can be put in a six-inch pot. While some of the bulbs may flower soon after potting, but little can be expected of them the first season. They can be kept in any cold, airy house until May, then transferred to a cold frame,

(Continued on page 12, Advertising Section.)



Garden Correspondence

CONDUCTED BY W. C. EGAN

WINTERING FOXGLOVES

I CANNOT carry my foxgloves over winter, no matter how well I protect them. I buy plants in the spring which bloom well but are gone by the following spring. Would taking them up and putting them in a cold frame over winter save them? S. E. M.

The foxglove you evidently refer to is the *Digitalis purpurea*, a biennial indigenous in Western Europe, where the climate being suitable to it, the young seedlings around the old plants live over winter and thus keep up a succession of plants. A biennial is a plant that flowers the second year and then dies. In most sections of the Northern States the young seedlings winter kill. If you want them year after year, sow seeds in June and winter the plants in a cold frame. Canterbury bells may be treated the same way. *Digitalis ambigua*, is a yellow flowered foxglove that being a perennial will last many years.

INJURY TO POTTED PALMS FROM WATER

Does water standing in saucers or jardinières containing potted palms injure them? M. N. E.

The chances are that it will rot the roots of any plant whose habitat is not in water. In the dry air of the house palms and ferns need plenty of water, and at the same time good drainage. This necessarily causes a surplus of water to pass through the drainage opening at the bottom, which should be removed. If your plants are small enough to handle take them to the sink, water thoroughly and sprinkle the foliage and let remain to drip off the surplus water.

PINE SAWDUST FOR MANURIAL PURPOSES

I bed my horses with pine sawdust. Will the resin in it injure it for manurial purposes? S. O. E.

No, sawdust is rich in nitrogen, but it lacks in organic matter. It is a splendid absorbent of liquid manure and does no injury to growing crops. Keep it moist, and if a little chopped sod or loam is added to it, it will lessen the chances of firing.

MEXICAN MORNING GLORY

Is *Ipomœa Mexicana* hardy? W. P. O.

This Mexican morning glory, generally sold under the above name is, properly speaking *Ipomœa paniculata*, and is not hardy in the Northern States, but is as easily handled as a dahlia. Take up the tubers in the fall and store in a frost-proof cellar. Planted out in the spring, it will grow twenty or more feet during the summer, producing digitate leaves and purplish red flowers all summer. For veranda use in close city quarters it is a good vine to plant in a box or tub, sinking the box in the soil in summer and storing box and all during the winter.

TRANSPLANTING THE SHAD BUSH

Will the shad bush transplant, and when is the time to move them? Why is it called the shad bush? H. B. W.

It received the name shad bush in Connecticut, in the early days, because it bloomed at the same time the shad commenced their run up the Connecticut river. Out West it is called the June berry, on account of its sweet berries being ripe in June. If you can select young trees growing in open places where it has had root room, you can readily move them in the fall. Cut the head in considerably. You will, however, have more success with nursery grown stock. The botanical name is *Amelanchier Canadensis*.

KEEPING DOWN DUST ON DRIVEWAYS

Which is the best method and what material and cost of same for keeping down the dust on my driveways and paths? What shall I do with the ants and moles in my lawns?

J. W. Q.

You do not state what kind of walks and roads you have. A preparation of crude oil is being successfully used on macadam roads where there is much automobile riding, not only to keep down the dust but to prevent the grinding and loosening up of the surface dressing which is carried away by the winds.

(Continued on page 14, Advertising Section.)

**A HOUSE OF SIX ROOMS, FURNISHED
BY A DECORATOR FOR \$1,500**

(Continued from page 128.)

suggested built-in bookcases of oak finished like the woodwork of the room. In the McKinley chair were cushions of velveteen like the window seat and curtain, and the two straight chairs had seats done in foliage tapestry.

The McKinley chair was \$9.75 without cushions. The two straight oak chairs \$10.00 each and the table \$60.00. A carefully drawn diagram showing the proper placing of these pieces of furniture and rugs was forwarded to the client as the decorator considered arrangement an important part of his scheme.

Over the low mantel shelf a brown photograph eighteen inches in width and extending the length of the shelf was placed. This was set in a flat four inch frame of the oak finished like the woodwork of the room.

Of the \$1500.00 allotment for the entire furnishing of the house, \$465.00 have been expended for the living-room. As this room comprised hall and library as well as living-room the sum was not excessive. This figure covers the making of curtains and upholsterer's labor charges.

**TYPICAL LIGHTING FIXTURES OF THE
TWENTIETH CENTURY**

(Continued from page 130.)

and one electric, is that when lighted, the lights are not the same color. In order to have a close-fitting shade for gas, it is necessary to use a mantel burner, and the light from these is more greenish in tone than the electric. The open flame gas shows practically the same color as the incandescent light. The simple candle lights designed for gas are therefore best to use in combination with electricity.

Houses of the Colonial type, both pure and modified, are greatly favored by architects and clients. Suitable fixtures for such houses are greatly in demand. The central fixture and side lights reproduced, are acceptable in every way, these being typical of the period mentioned.

If the finished effect of an interior is to be complete, the method of lighting and the selection of artistic fixtures are items the importance of which cannot be overestimated.

Making the House a Home

NEXT to the design of the house no one thing has as much to do with the homelike effect as the interior decoration. No two things have so much to do with the effect of this interior decoration as the attractiveness of the finish and the durability of the finish.

The correct selection of color schemes and appropriate finishes to give these color schemes, and the harmony of furniture, hangings, rugs and other things are of utmost importance to anyone who cares for the appearance of the house in which he is going to live.

Realizing this, everyone building a new home or remodeling an old one, should accept the following offer:

How to Make the Home Beautiful

THE SHERWIN-WILLIAMS CO. has established a very complete Decorative Department with a staff of designers and decorators.

This Department is prepared to furnish complete color schemes with color sketches and descriptions for the interior decoration of any one room, or suite or all the rooms of a house, including the outside of the house. The suggestions will also include hangings, wall decorations, rugs, furniture, etc., to go with these finishes so as to produce any desired effects.

Our plan of giving you this expert Decorative service is a very simple one and owners and prospective builders should write for full detailed information.

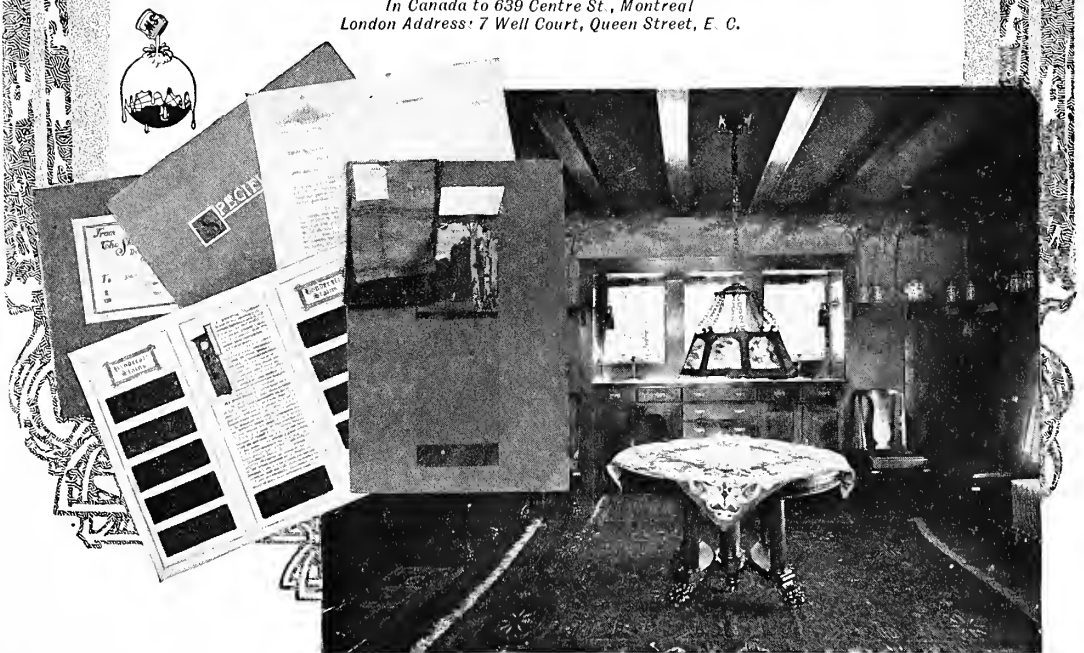
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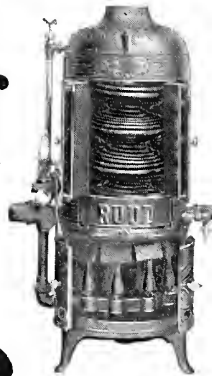


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THE EDITOR'S TALKS AND CORRESPONDENCE

(Continued from page 139.)

walnut and some kind of wood like ebony which appears in panels that are set on. I also wish to upholster the sofa, one large chair and two side chairs after these frames have been done over.

Answer: We are familiar with the style of walnut furniture you describe. It was very much favored some fifty or sixty years ago and in many of our old homes it is still found.

You do wisely in determining against the use of paint. This would, of course, conceal the grain and color of the wood which is its greatest claim to beauty. All the pieces should be thoroughly washed with warm water in which a little white soap has been dissolved, rinsing with clear water and rubbing perfectly dry. Let it stand for a day and then apply a furniture renovating material, the name of which we send you by mail. This you can depend upon giving satisfactory results.

You have not given us any description of the other furnishings in your room and therefore we are at a loss to suggest an appropriate furniture covering to you. A closely covered tapestry in shades of tan, brown, dull red and a little blue is acceptable for such furniture. If, however, you will send us some description, we will be glad to give you not only advice but send you samples of the material advocated.

DOMESTIC RUGS, FLOOR COVERINGS,
SMALL HOUSE

Your questions are fully answered in the article by Mr. H. James Johnston, under the caption of "Rugs for the House," appearing in this number of **HOUSE AND GARDEN**. The names of the manufacturers of the different lines of rugs referred to, we are sending you by post.

SUGGESTIONS FOR THE MONTH

(Continued from page 141.)

THE GARDEN

and in July, when growth is fully completed, be put to rest in a sunny location. As these plants flower best when pot-bound they seldom require repotting, but they do require liquid stimulants during growing season.

Chrysanthemums now demand atten-

tion. The bush variety, if grown outdoors, should be under glass by this time, and for a few days longer will need constant attention in disbudding and tying. Be sure not to overwater or overdose with liquid stimulants either pot or bench plants. The present is a good time to give a final surface dressing of some approved manure mixed with fine loam to both pots and benches. While well-rotted cow manure does fairly well, better still is a reliable pulverized article such as the Wizard Brand of the Pulverized Manure Company, Chicago, Illinois. If not already done remove the decaying foliage from the base of the stems. It is just as well to remove all leaves a foot from the ground to admit light and ventilation. In using liquid stimulants change the food, alternating with the cow and sheep products. As the fall exhibitions come round make memoranda of a few desirable additions for next season.

This is the season when the lawns are usually given a top dressing of manure. The custom of scattering a heavy coating of stable litter and manure while having the merit of a mulch offends the eye by shutting out the green until the snows fall in their pity and hide with a pure covering of white the uninviting prospect. During damp and rainy weather the manure thus spread is tracked on the walks and upon the porches and it is questionable whether the mulch advantage is not entirely overcome by the unsightly and untidy results. Beside, there is sure to follow a growth of foul weeds and grass. It is next to impossible to get rid of these. Disposing of numerous personal inquiries, from personal experimentation as well as observation, pulverized manures are commended for landscape fertilization. A thorough test of the Wizard Brand of fertilizer above mentioned, has led to the conviction that there is nothing on the market better for general uses in the garden. As a lawn maker, for flower roots, roses, peonies, and perennial flowers it is unsurpassed. For garden purposes, flower or vegetable, it is superior to phosphate or bone fertilizer. It leaves a permanent enrichment of the soil; it is free from sulphuric acid or other injurious chemicals. For a fall dressing for the lawn, broadcast about sixty or a hundred pounds per thousand square feet of surface and it will prove

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Your home is judged by the furnishing of the bedrooms. One glance at these rooms, if they are not dainty and artistic will destroy the good impression made by your living and reception rooms. The bed is the key-note in bedroom furnishing.

"Art Brass Beds"

are artistic and pleasing. They are made in period patterns, Colonial, Renaissance, Louis XVI, etc., to match other furniture.

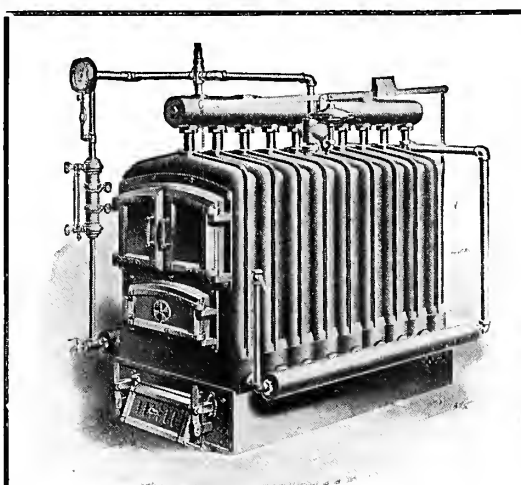
The finish will never tarnish or need attention. Parts cannot loosen, casters easy rolling, ball bearing.

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Choose from our book, and we will see that your dealer is supplied with the style you select.

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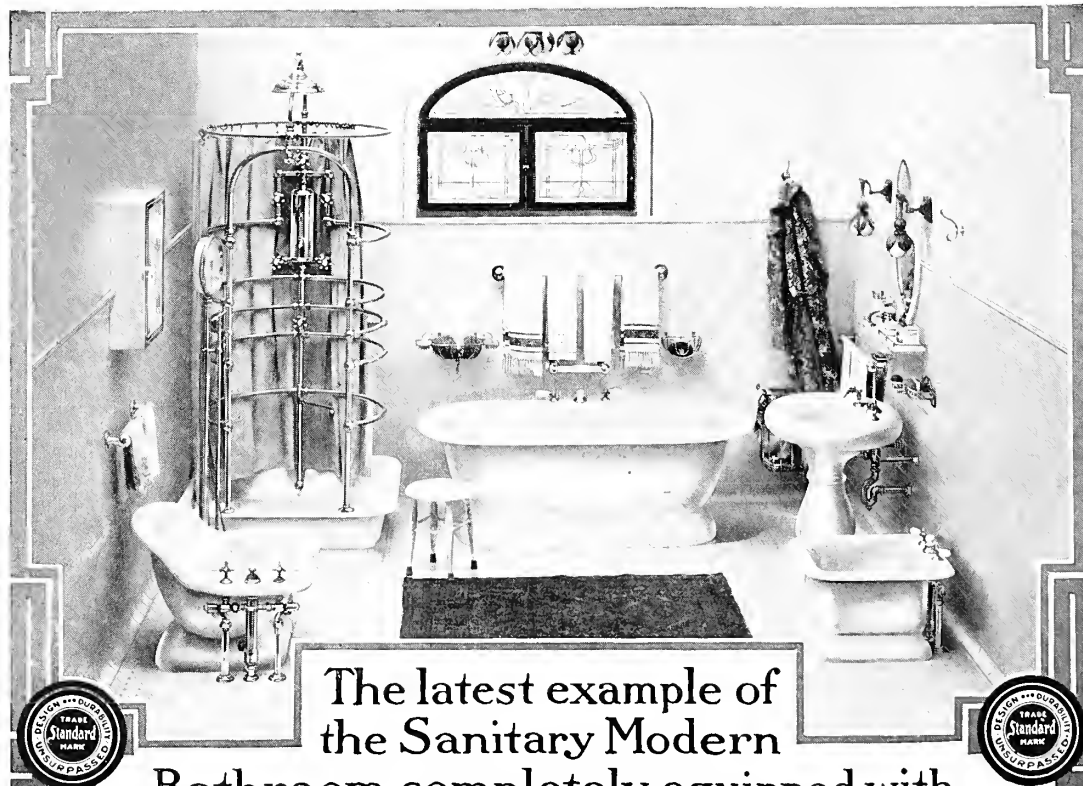
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very satisfactory in stimulating a close, heavy turf, rich in color and appearance.

GARDEN CORRESPONDENCE

(Continued from page 142.)

The cost depends upon the location and can be given by local road builders. Crude oil has also been used on dirt roads in California.

To destroy ants in lawns use the following receipt: A tablespoonful of bisulphide of carbon poured into holes six inches deep and a foot apart, the holes being immediately filled up.

For moles: Place a mole trap in their runways and trap them.

THE RELATION OF SWEET AND GARDEN PEAS

Are the sweet peas and the garden edible pea related? S. L. C.

While of the same family, *leguminosa*, they are not of the same genera, the garden pea being a variety of *Pisum sativum*, and the sweet pea, *Lathyrus odoratus*. The everlasting or perennial pea whose flowers resemble the sweet pea but are not sweet scented is *Lathyrus latifolius*. The descriptive word "pea" is applied to some eighty species, including trees and shrubs.

NON-BLOOMING DAHLIAS

Why is it my Dahlias did not bloom but very little last year? I gave them a very rich soil and they grew splendidly, were tall and strong and had fine foliage but few flowers. I. O. P.

Your main trouble was in growing your plants in an over-rich soil. You induced a strong vigorous growth that might, in time, had the season been long enough, have given you good flowers. Frost comes too early with most of us and we must endeavor to produce early blooms. Plant in a well-worked, but not rich soil, in a sunny position. Place the rows four feet apart, and set the tubers three feet apart in the row. The first of June is early enough to plant. Place the tubers so that the top is three to four inches below the surface. Thin the shoots out to one or two main stalks. When they are three or four inches tall, pinch out the tops. This is to induce branching. When two feet tall, place fresh or half-rotted manure in a circle

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around each plant, some two feet in diameter, and six to eight inches deep. Water freely, at least every other day, when dry weather sets in. The cactus varieties often send out short stemmed flowers quite early. The plant is growing too freely to give these early flowers any length of stem or substance in the bloom, therefore it is best to cut them off; later on the flowers will be all right.

If large flowers are desired use a solution of nitrate of soda when the flowers first appear. One ounce of nitrate of soda to twelve quarts of water.

AGE OF TREES

To what age have trees been known to grow? S. M. H.

In "Notes and Queries," published in the "Journal of Horticulture" some years ago, Mr. J. Collinson gave the following list:

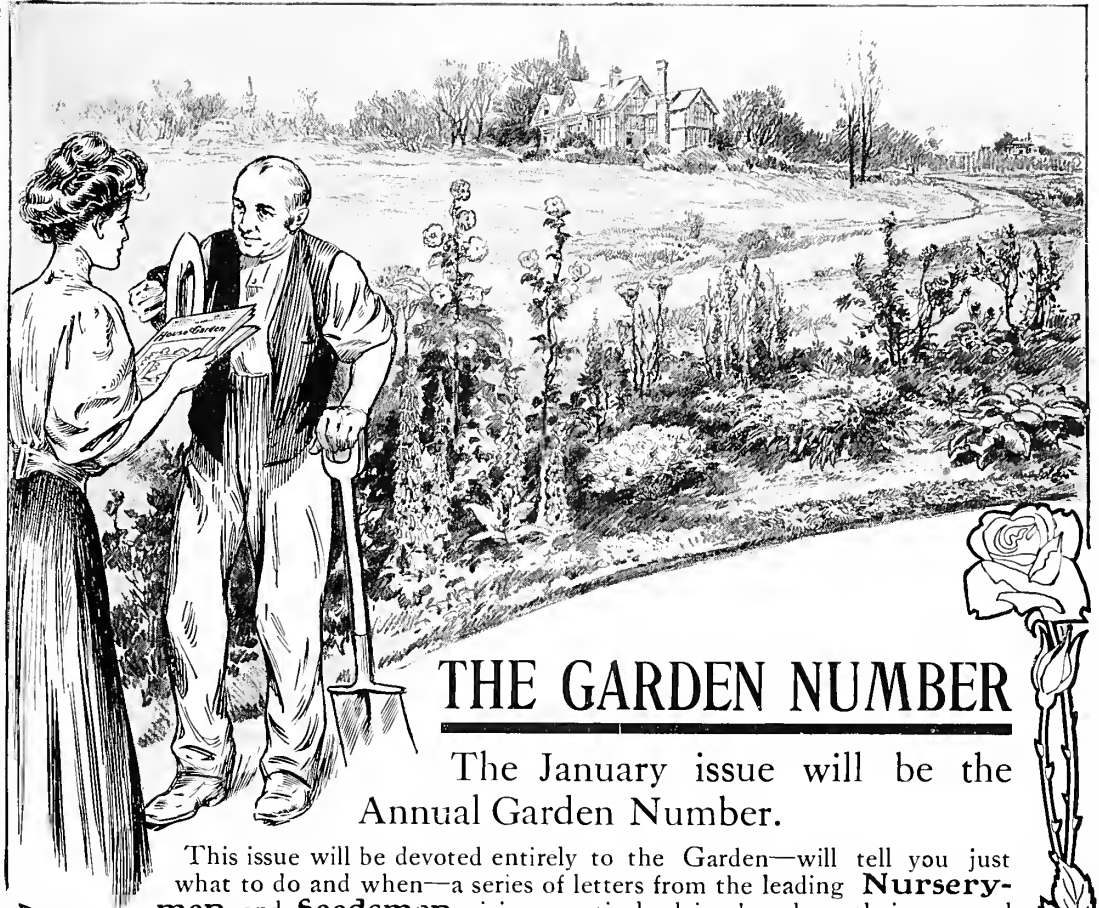
Elm, 300 years; ivy, 335 years; maple, 516 years; larch, 576 years; orange, 630 years; cypress, 800 years; olive, 800 years; walnut, 900 years; Oriental plane, 1000 years; lime 1100 years; spruce 1200 years; oak, 1500 years; cedar, 2000 years; yew, 3200 years. The authority given in ascertaining these ages were historical facts, traditions and the counting of the annual lines of growth.

We have received from the H. B. Ives Co., New Haven, Conn., an elaborate illustrated catalogue of builders' hardware specialties, showing probably the most complete line of window hardware manufactured. Attention is called to the many new goods illustrated and the large variety of finishes described, enabling the buyer to order correctly by number any finish desired, also to ascertain quickly the cost from the price book.

Among the new goods included is a very complete line of sash fasts, lifts, transom catches and automatic gravity locks made in malleable iron for metal sash.

The company will be pleased to mail a copy of the catalogue to any architect, builder or person interested.

Lord & Burnham Company, New York, Greenhouse Designers and Manufacturers, have just published an attractive catalogue which they style "Handy



THE GARDEN NUMBER

The January issue will be the Annual Garden Number.

This issue will be devoted entirely to the Garden—will tell you just what to do and when—a series of letters from the leading **Nurserymen** and **Seedsmen** giving practical advice based on their personal experience as to how to obtain the very best results in the garden. The advice contained in these letters will prove of inestimable value not only to the amateur but the professional gardener as well.

The many letters of inquiry and complaint regarding planting and the poor results obtained in this line which have been received by **House and Garden** during the last year or two, determined us to find for our readers a satisfactory explanation of these failures and secure for them the advice of practical specialists.

This we have succeeded in doing and the letters which we will publish in their entirety, will be timely and distinctly valuable, setting forth as they do, theories which have been proven and facts which are indisputable.

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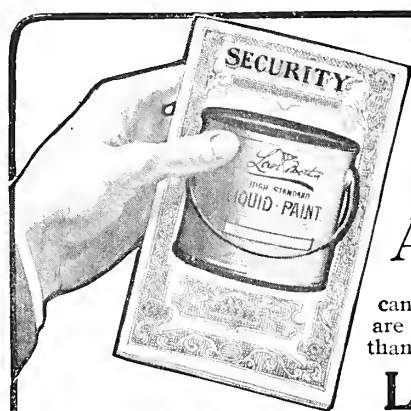
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Hand Book of Greenhouse Material." It describes every piece, stick and fitting required to erect and equip a greenhouse, and is so arranged that each part, or any group of parts, may be taken right from a prepared list with accompanying prices.

It is interesting to see a classified catalogue that has on one page paint and putty, and on others door hardware, boilers, heating fittings, etc. Any reader of HOUSE AND GARDEN interested in greenhouses, or contemplating the building or repairing of greenhouses, will do well to send for a copy of the book, which is free for the asking.

FICTION TO THE RESCUE OF FORESTS

IN the State of Maine, where its scene is laid, Holman Day's new novel deals with a very vital problem that is just now occupying a great deal of public attention. Various projects to preserve the timber lands from the destruction that is rapidly overtaking them are being pressed upon the Maine Legislature by the Boston newspapers as well as by local opinion. The danger to the forests, it is said, would be largely abated if existing laws could be enforced and the illegal practice of indiscriminate lumbering thus brought to an end. It is the graphic picture of the persistent lawlessness in this regard furnished by Mr. Day in his novel that gives to the latter its value in the present movement for the enforcement as well as the reform of the Maine forest laws. — *New York Times*.

MANURING, MULCHING, PRUNING

IN closing his address on hardy shrubs delivered at the general meeting in 1907 of the Society of American Florists and Ornamental Horticulturists, Mr. Samuel C. Moon said:

Under the heading "How to Treat Shrubs," I will allude to manuring, mulching and pruning. After planting apply a good mulch of manure to conserve moisture, furnish nourishment and to suppress weeds. An annual mulching of leaves, with coarse manure to prevent their blowing away, is beneficial to every class of plants; and mulched or fallow ground is better than grass around the stems.

Most deciduous shrubs should be pruned severely when planted. Rhodo-

Pure White "Bone China" Toilet Accessories

These bone china toilet fixtures for fastening upon the wall are the very things needed to complete the refined toilet.

On account of the purity of the material and neatness of pattern and workmanship, they are a necessity in the toilet of discriminating persons, being easy of installation and of the proper durability for the uses to which toilet articles are subject.

They are also reasonable in price and are absolutely the most sanitary fixtures made.

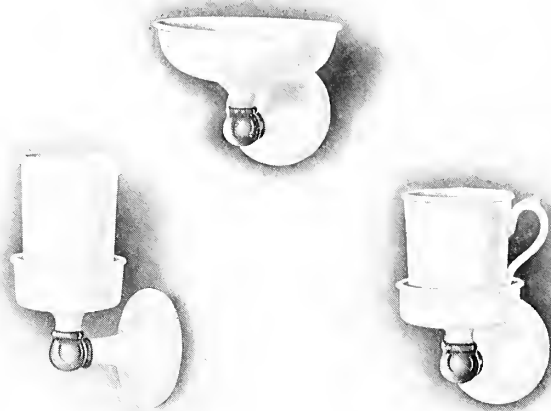


Plate 1610-K

Plate 1620-K

Plate 1615-K

PRICES—No. 1610-K, China Bracket, China Receptor, China Tooth Brush Vase with heavy Nickel Plated Brass connection, complete..... \$3.00
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dendrons, azaleas, andromedas, etc., are usually transplanted with balls of earth and do not need much pruning, but where it is needful it won't hurt them. The annual pruning is a most important part of the care of shrubbery, and the point most difficult to give instruction on by written directions. It is an art which must be learned by practice and observation. The general rule to trim early bloomers as soon as they are through flowering, and midsummer or late bloomers in winter, contains a suggestion, but the indiscriminate cutting back of every shrub every year is a great mistake. When a shrub seems weak and needs strengthening, cut out declining shoots and apply manure around it. When one is too vigorous and rampant, remove or shorten superfluous shoots to reduce to symmetry, with as little mutilation as possible. When one has become overgrown and dilapidated in appearance, cut back a part, or perhaps all of its unsightly stems severely—probably at the ground—and allow new shoots to restore the beauty and vigor of youth.

The only way to learn the art of trimming shrubbery is by observation and practice and the exercise of gumption. A safe, general rule is that, whenever you see a twig or branch which needs removing, cut it off on sight, regardless of time of year or other conditions; and when you don't see anything that needs removal, don't prune it, regardless of rule or custom; and for a negative rule, never shear a shrub with a hedge shears. The shearing of lawn shrubs into bald pates, suggestive of convicts or sheared sheep, displays ignorance of plants and depravity of taste. To the last general rule I make exception for topiary gardening, but the creation and care of topiary gardens and of formal specimens is a special art for which all of the above suggestions would have to be modified.

If my feeble sentences may be suggestive of useful afterthoughts in your minds and in mine, they will have accomplished all that I can hope for them.

THE LAST OF THE QUINTAINS

A CURIOUS clause, taking one right back to the Middle Ages, appears in the title deeds of a house which was recently sold in the village of Offham, in Kent. Scheduled as part of the "messuages, lands, hereditaments, and premises," is the village quintain,

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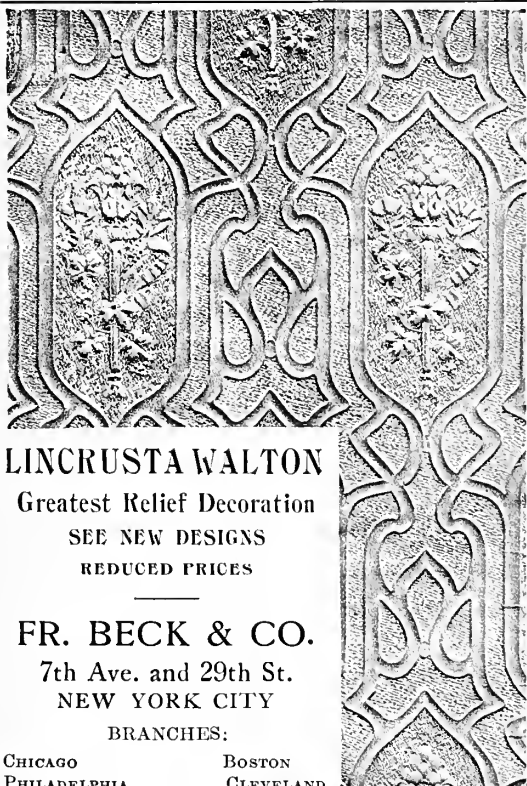
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should swing both ways; should close gently and without noise and stop at once at the centre without vibrating. The only way to accomplish this is to use the "BARDSLEY" CHECKING HINGE. It goes in the floor under the door and there are no ugly projections on the door.

JOSEPH BARDSLEY

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which still swings on its stout oaken post before the house, and the purchaser must covenant to keep the relic of a bygone pastime in good repair. One end of the swinging crossbar of this quintain (said to be the only surviving specimen in England) is shaped like a square target pierced with a number of holes into which the point of the player's lance would enter. When struck it would swing round, and unless the player were nimble the sand-bag hung on the other end of the crossbar would swing round and unseat him. Here is a chance seldom met with in these modern days of getting back into mediævalism. The owner has only to don the contemporary costume, tilt at the quintain, and imagine that the clock has been put back a few centuries. —*Westminster Gazette*.

CHARLESTON'S HISTORIC POST-OFFICE

AMONG the quaint old structures of Charleston, S. C., the old post-office building takes the lead in historic interest. It was built of brick imported from England in 1767 under the direction of a committee of the Colonial Assembly. Its leading members were John Rutledge, Henry Laurens and Thomas Lynch, who later took a prominent part in the formation of the republic and whose names will be found among the signers of the Declaration of Independence. During the occupation of Charleston by the British it was used as a prison, and between sixty and seventy of the best citizens were confined there before their removal to St. Augustine, Fla. In the number was Col. Isaac Haynes, of the celebrated family of that name. In revenge for the execution of Major André, Haynes was led out from prison and suffered the death penalty by order of Colonel Balfour, then in command, without the formality of a trial. —*Boston Transcript*.

THE PLAGUE OF 1660 STILL DANGEROUS

SPEAKING of the persistence of the contagion of the plague microbe which is causing so much anxiety in Austria and Germany, the journal *La Suisse* (Geneva) cites a characteristic case: "In 1660 the Dutch city of Haarlem was devastated by the plague. Whole families perished, among them a

family by the name of Cloux, whose various members were buried in the Haarlem church. Thirty or forty years ago it was found that the masonry of the tomb was out of repair, and the vault was entirely rebuilt. The masons in charge of the work descended into the vault and remained there during more than a day. Now, although more than two centuries had passed since the epidemic, all these workmen were attacked with the infectious bubo (characteristic glandular swelling) of the plague, and had to undergo long treatment at the hospital. Nevertheless, there were no symptoms of the plague proper, and all recovered."—*Exchange*.

PALMS

KENTIAS will stand what may be termed a cool temperature and grow well, too. They will not suffer in the slightest degree if the temperature falls to fifty degrees if the temperature of the house or houses in which they are grown is kept always moderately low uniformly, but if the plants are grown hot sudden coolings will damage them.

Old or well-established plants in pots stand a cool temperature much better than young plants. The latter will live in as low a temperature as the former, but mere existence is not satisfying, especially in the case of young palms. They have to be kept growing in order to make them profitable; and again, the young palms suffer in the way of color very perceptibly when they are subjected to a low temperature. Kentias all through do with less fire heat, or, in other words, thrive in a lower temperature than arecas, and for that reason arecas should be kept growing in a somewhat higher temperature during the winter. If arecas are kept in a too cool temperature now they may get checked to such an extent that they will make little or no growth until spring, which means a considerable loss in a few months' time.

Only very little shade is needed on palm houses now and that little should be confined to areas of glass exposed to the south or west. Hard syringing is very effectual in keeping palms free of troublesome insects; on the other hand, gentle spraying with that object in view is worse than waste of time and water. In syringing, it should always be kept in mind that when force is used in the

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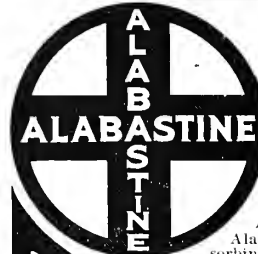
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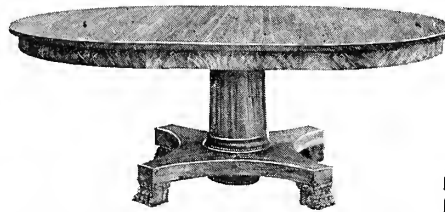
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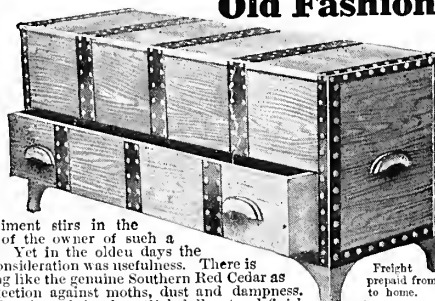
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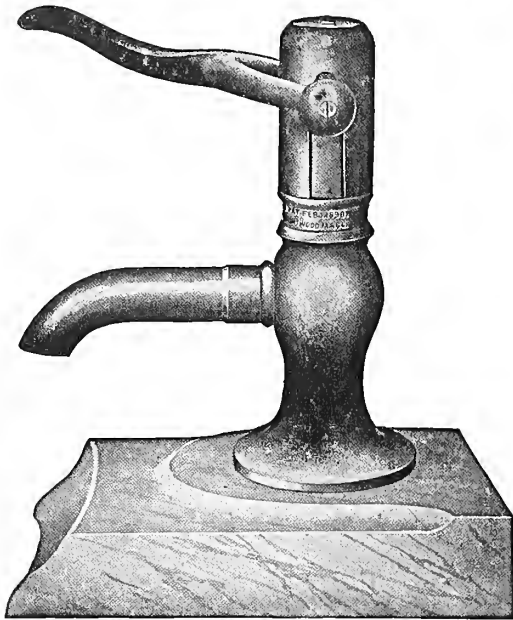
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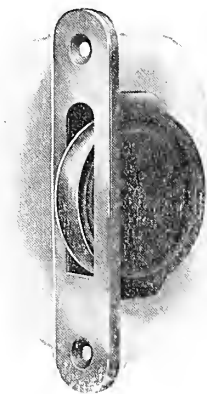
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application of water the force accomplishes more than the water, although, of course, the one is inseparable from the other in the work.

Kentias stand much better than arecas when placed in situations where they are only partially protected from wind and sun. In winter palms are used exclusively indoors and a great many are employed for purposes such as make the use of small and medium size arecas imperative. Made-up plants of arecas look much more natural than like arrangements of any variety of kentia, although of late years the practice of placing three kentias in a pot has grown so that there is a considerable demand for such.—*Florists' Exchange*.

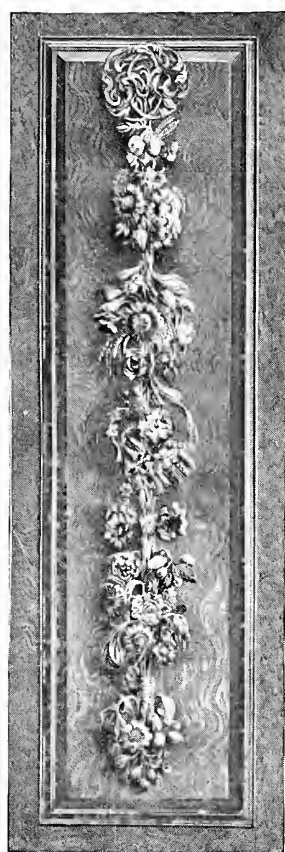
EGYPTIAN ANTIQUITIES

DR. SCHWEINFURTH writes to the *Zeitschrift für Aegyptische Sprache*, complaining of the reckless way in which exploration for antiquities is now carried on in Egypt. As he says, the country is being ransacked to find striking objects to attract visitors to the Gizeh Museum, while articles of modest appearance are thrown aside by the ignorant natives who are often employed to make excavations, and who, it is needless to say, have not the faintest notion of the importance of keeping the articles discovered together, or of recording the positions and relations in which they are found. In this way, as he says, seeds of plants and stones of fruits, found in the tombs, which might cast light on the early history and the commercial relations of the Egyptians, are irretrievably lost. It seems to be impossible to secure scientific supervision of operations carried on so extensively as are now the explorations in Egypt; and he thinks that the only way to prevent the loss of much valuable material is for the Gizeh Museum to stop excavating on its own account for the present, and devote itself to the supervision of the work carried on as a pecuniary speculation by dealers, and to the preservation of existing monuments.—*American Architect*.

A CROWDED SPOT ON THE ISLAND OF MALTA

THE most crowded spot on the earth's surface is that portion of the city of Valetta, Island of Malta, known as the "Manderaggio." In the

(Continued on page 22.)



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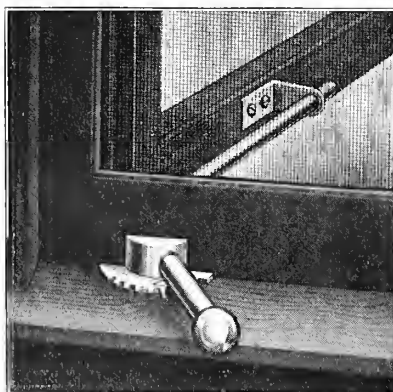
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whole of Valetta, the proportion is 75,000 human beings to the square mile, but in the Manderaggio there is one locality in which there are 2,574 persons living on a plot of ground less than two acres and a half in extent.

This would give no fewer than 636,000 persons to the square mile, or 1,017.6 to the acre. In Liverpool, the most crowded city in Britain, the most densely populated portions have only 116.4 to the acre.—*Edinburgh Scotsman*.

BELLS IN JERUSALEM

TURKS and Jews as well as Christians, according to the *Kölnische Volkszeitung*, have been much excited by the sound of the three bells of the new Protestant church in Jerusalem. For several centuries the use of bells by the Christians in Palestine, or elsewhere within the Ottoman Empire, had been prohibited by the Great Turk, who has conceded it now, however, to his friend and ally, the Evangelical German Kaiser. In the *Théâtre de la Turquie*, published in 1688, it is said, "The Turks hate bells, as a symbol of Christianity, and do not permit even the Christians to use them. Only in a few remote mountain convents, or in lonely islands, where there are no resident Mohammedans is the use of a bell tolerated."—*Westminster Gazette*.

UNITED STATES DEPARTMENT OF AGRICULTURE, OFFICE OF EXPERIMENT STATIONS, WASHINGTON, D. C.

THE next annual meeting of the American Association of Farmers' Institute Workers will be held at Washington, D. C., on the 16th and 17th of November.

At the same place and beginning November 17, will be held the annual meeting of the Association of American Agricultural Colleges and Experiment Stations.

The Secretary of the Association of Colleges and Stations writes: "It seems impossible to secure reduced railroad rates."

Notice is sent out thus early in order that the Farmers' Institute workers of the country may have time to arrange for the attendance upon this meeting.

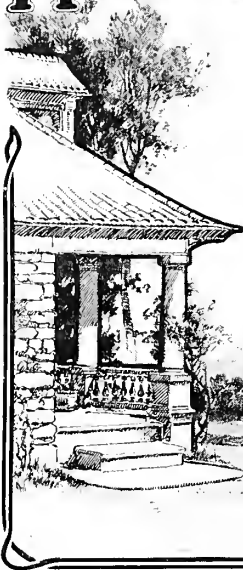
PREVENTING FROZEN WATER-PIPES

SIR JAMES CRITCHTON BROWNE has offered a suggestion for the cure of frozen water-pipes. Speaking at a congress of plumbers, he pointed out that water-pipes would never burst if protected by a vacuum. In the experiments at the Royal Institute upon liquid air and liquid oxygen, fluids were dealt with at a temperature of 180 degrees below freezing point. At such a temperature it would have been impossible to work with the fluids under ordinary conditions, but in tubes or beakers with vacuum jackets they were handled with the utmost facility, and poured from one to another without any difficulty, because the temperature could not pass through the vacuum. "Why," asked Sir James, "could not plumbers invent a vacuum pipe? A space even an eighth of an inch of a high vacuum would be sufficient. Enclose the pipe to be protected in an outer tube, exhaust the air from the intervening space, and hermetically seal the enclosing tube at the ends; then no changes of temperature could affect the protected pipe." Criticising this suggestion, a correspondent says the idea is not new, as he suggested it ten years ago. He has done more; he has tried to utilize it, but found that as the inner pipe must be supported throughout its length, these points of contact form conductors. A simpler plan, he says, is to enclose the pipe in a bituminous cylinder, which, when slightly warmed, can be curved or bent, thus adapting both tubes simultaneously to any necessary curves, as well as of affording better facilities for jointing and connecting.—*St. Louis Globe-Democrat*.

THE GIFT OF THE DUC D'AUMALE TO THE INSTITUTE

M. LIMBOURG, one of the testamentary executors of the late Duc d'Aumale, gives some estimate of the value of the Chantilly collection. Since 1886, for books, manuscripts, and various works of art added to the Conde Museum, at Chantilly, the Duke had expended \$250,000. The total value of the entire collection is estimated by experts to be worth \$3,000,000. There is a bequest of \$205,000 for additions to the buildings, and \$40,000 is left for immediate maintenance.—*N. Y. Times*.

House & Garden will tell you



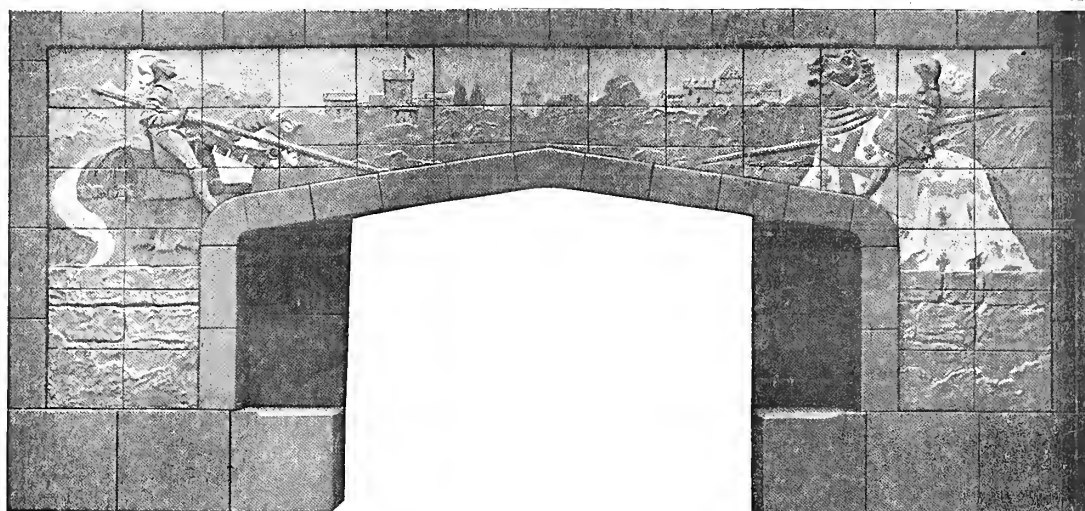
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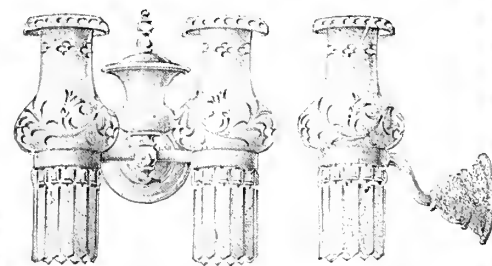
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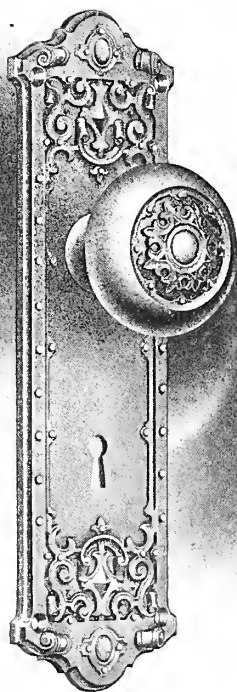
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FERNS

PLANTS of the Boston fern in its many forms grown right along in pots, and that have been for some time in the pots or pans in which they are to remain, need abundance of water. These ferns, when they have filled their receptacles absolutely with roots, dry out very quickly and neglect to water them for any great length of time will be hurtful to them in the extreme. Plants lately potted from bench-grown stock need just as much care in the matter of watering as the others, with this difference, that harm is more likely to come to plants newly potted from benches through over-watering them because of an insufficient supply. Considering which, it will be advisable to examine the plants well before watering. —*Florists' Exchange.*

WATER TANKS IN CHURCH TOWERS

MR. J. C. MERRYWEATHER, the well-known manufacturer of fire-apparatus in London, makes a most useful suggestion on the subject of the protection of churches from fire. After referring to the dangers of fire in such buildings from defects in the heating and lighting apparatus, he proposes that each church tower should be fitted with a tank or tanks, kept full of water by means of a pump and hose or fixed pipe, the pump to take supply from a well or other available source. From the tanks he suggests a pipe being carried into the church, with hydrants and hose in convenient positions. The water tanks would then enable powerful jets to be brought to bear immediately an outbreak of fire was discovered. The cost of the arrangement would be small, and doubtless the destruction of many sacred buildings by fire would be prevented. Canterbury Cathedral has been saved three times by its own fire apparatus, and the recent fire at St. George's, Hanover Square, proves that even in London there is considerable risk of fire in places of worship. —*Fire-and-Water.*

Teas' weeping mulberry grows readily from cuttings, but such plants are of a trailing nature only, of the nature of a vine, in fact. In this condition they are very good for planting along banks, to prevent the soil washing out.

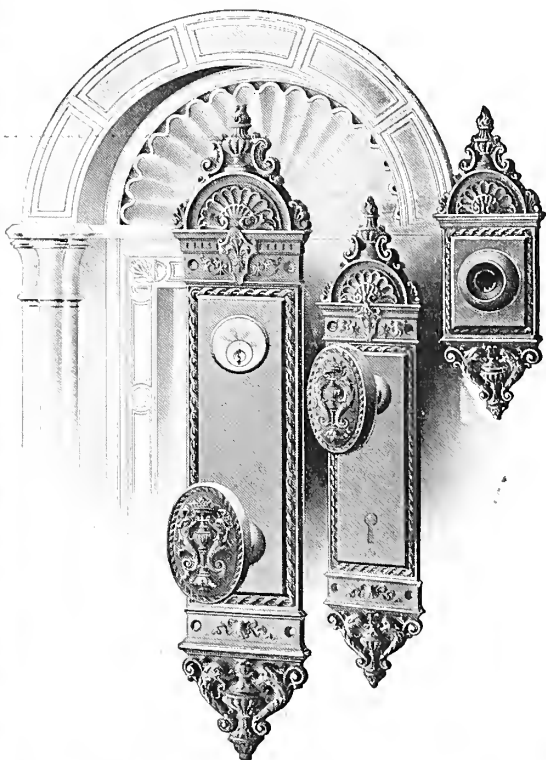
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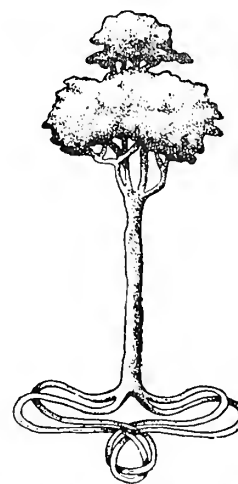
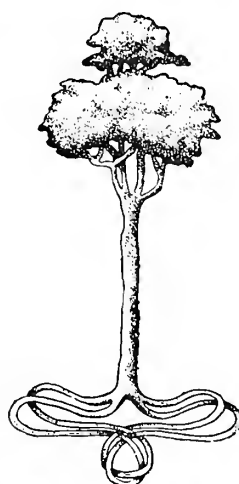
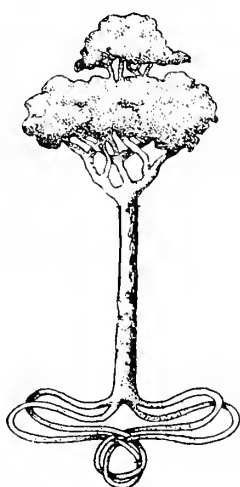
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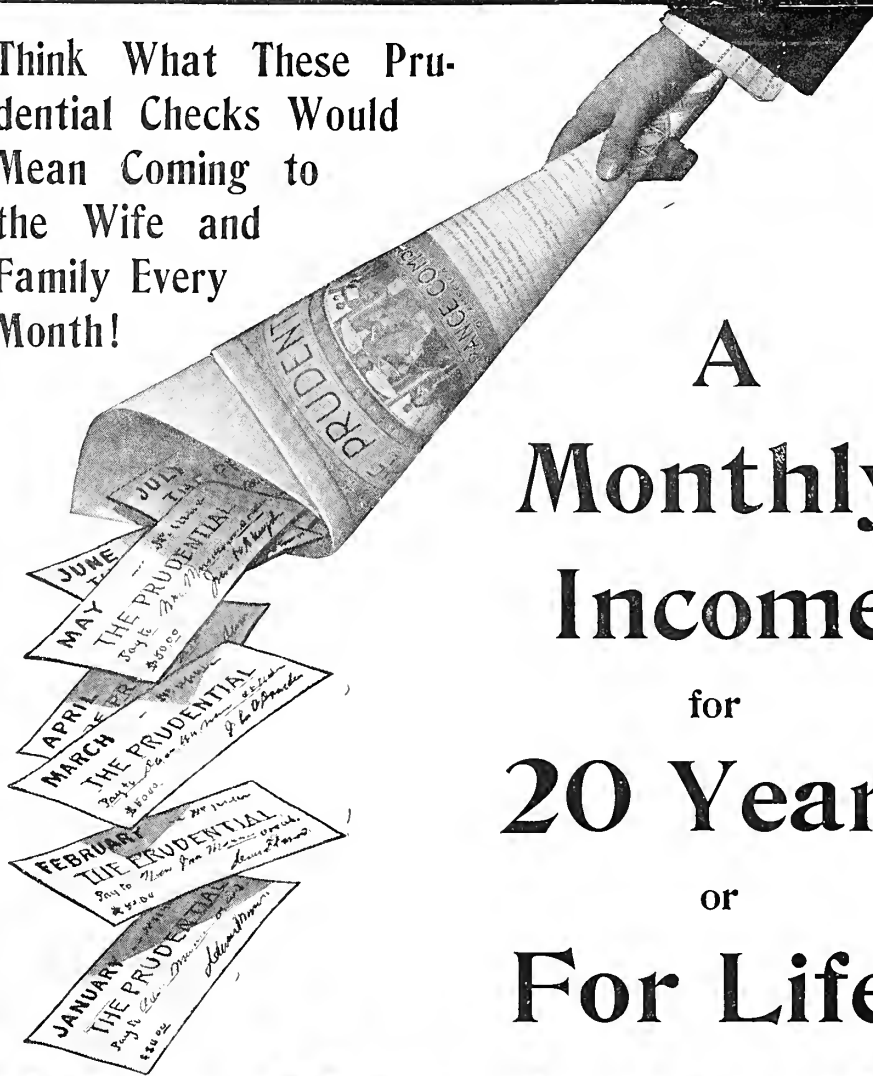
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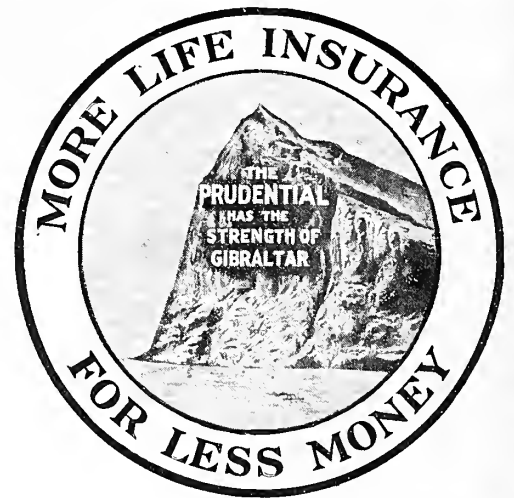
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Give to every mother in America even a small income and in the strength of her character, patriotism and devotion to home and family, she will keep the family together and the children at school. It is within your power to make her task as light as possible. Will you do it?

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Fill out a postal card now, stating your age, occupation, and the amount you think you might be able to save each week or month towards this kind of a policy, and mail it to us to-day. You will be under no obligation and the information will be held strictly confidential.

If you are a single man, the policy may be taken on the endowment plan, which will provide for a monthly income for yourself in later years.

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Vol. XIV

NOVEMBER, 1908

No. 5

House & Garden



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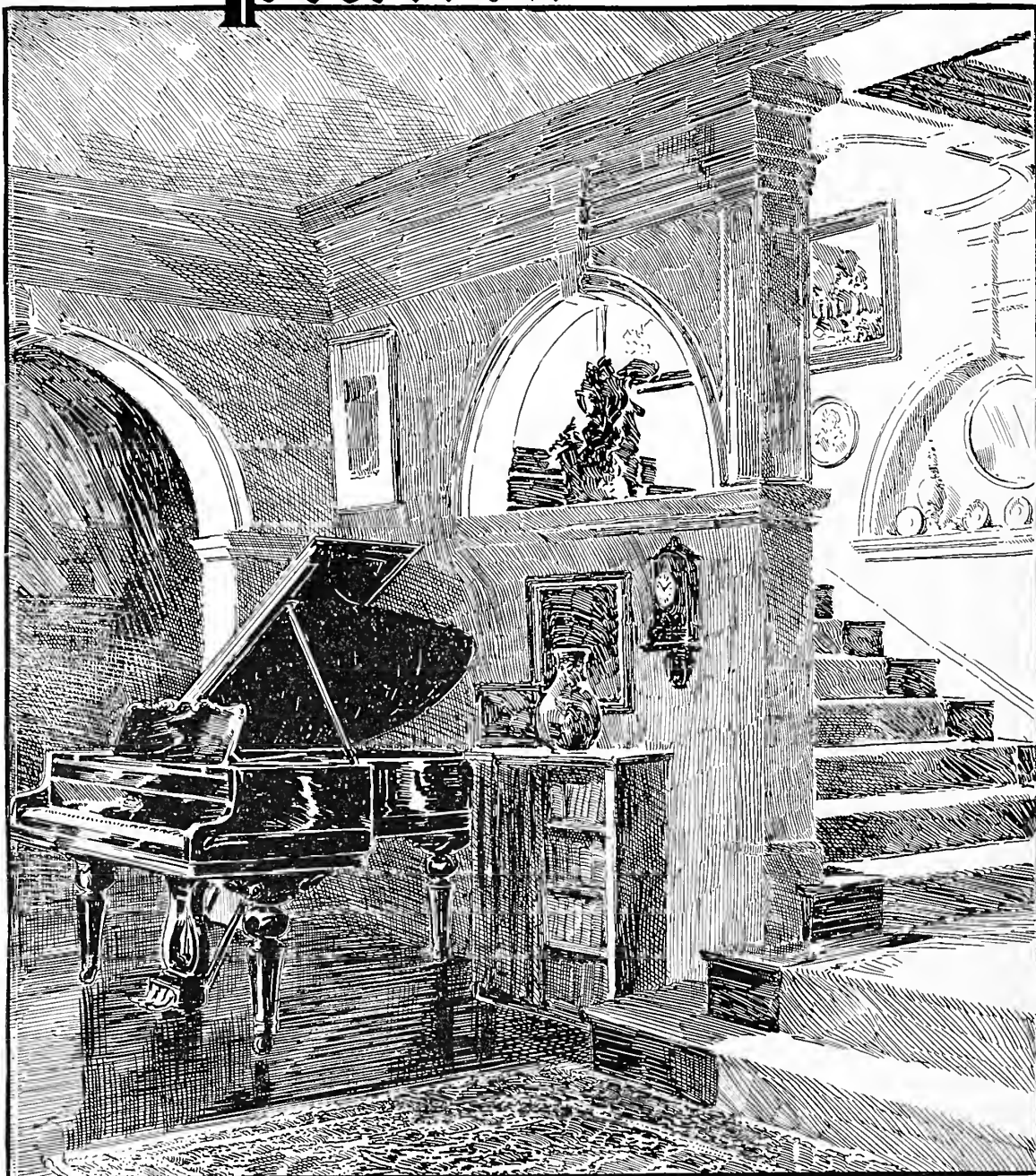
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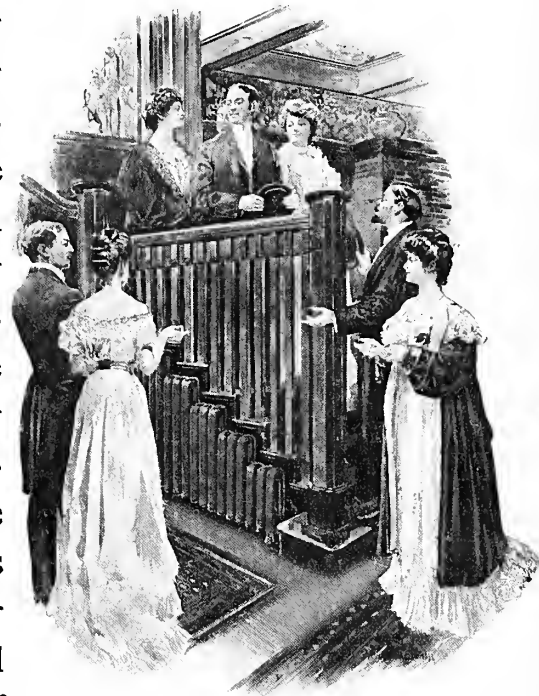
ONE of the most highly prized possessions of the Borghese family has been the well-known and celebrated park and palace at Rome, known by the name of "Villa Borghese." This has been purchased from the trustees of the Borghese bankruptcy by the city of Rome for use as a public park. For three centuries Romans have been allowed to walk and drive in this park on certain days of the week, until custom had made it appear to be public property, which it has until now not been. Indeed, on one or two occasions the heads of the House of Borghese have sought to remind the Romans of their own rights of proprietorship by closing the doors of the park on the public days, almost creating thereby a riot. The fact is that it is not merely one of the show places of the Eternal City, but also the lungs of the latter, and the shutting of the park to the public was just as serious a matter to the people of Rome as the closing of Central Park would be the people of New York or that of Fairmount Park to Philadelphians. The city of Rome has purchased it for the ridiculously small price of 3,000,000 francs, which is about a quarter of what has been offered for the park by several foreign millionaires, the vested rights of the public to visit the park on certain days in the week—rights indorsed by the municipality and by the Government—standing, however, in the way of the sale to any foreigner. It is only fair to add that the 3,000,000 francs are for the park and villa alone, and that before the end of the year the representatives of the Borghese family will have removed, not only the archives, the pictures, statues, furniture and works of art from the villa itself, but also all the beautiful and numerous statues from the park and gardens, which for more than three centuries have done so much to embellish and adorn the grounds.—*The Philadelphia Press*.

A TALE OF ATTEMPTED BRIBERY

COLONEL LUDLOW, of the United States Engineers, an expert in engineering work, was at one time chief of the Philadelphia Water Department. Along in the eighties the Philadelphia Water Works got in such bad shape that the authorities were in despair. The Secretary of War was asked to assign

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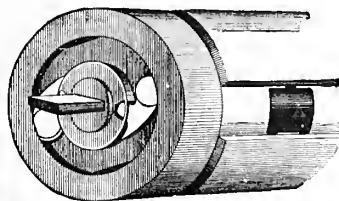
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1909

A NOVEL BY THOMAS NELSON PAGE

THE serial story of the year will be a novel by Thomas Nelson Page, his first in several years, and one in which he has given a new and very individual manifestation of the traits which have won him his great body of readers. Under the title of "John Marvel, Assistant," he has told with simplicity, in the first person, the manly story of an average young fellow's struggle of life, with the fine effect of exalting to the place of hero in it the man whose unconscious altruism and practical Christianity came to be the admiration and chief help of the narrator.

LETTERS OF GENERAL SHERMAN TO HIS WIFE AND FAMILY

A MOST important addition to the biography of the great war leaders. Besides the picture of the man, his outspoken judgment and often remarkable prophecies, they supplement formal history in most valuable and interesting ways.

A MIDNIGHT CABINET CONFERENCE

WHICH made an eventful decision at one of the crucial periods of the Civil War is described in extracts from an unpublished diary of Secretary Salmon P. Chase; and additional light will be thrown on his relations with Lincoln by other passages from the same source and from unpublished letters.

THE GREAT PUBLIC SCHOOLS OF ENGLAND

A NOTABLE article on the great public schools of England—Eton, Harrow, Rugby and Winchester—by Everett T. Tomlinson. The comparisons of English and American conditions are especially interesting.

A NOTABLE SERIES BY MRS. WHARTON

MRS. WHARTON will have during the coming year in the Magazine (not necessarily in consecutive numbers) a series of seven or eight stories under the title "Tales of Men." Their originality lies in the fact that not a woman appears in any of them, though of course indirect evidence of the eternal feminine is not wanting. The idea would strongly pique curiosity in any case, but in connection with Mrs. Wharton's powers and brilliant achievements in psychological analysis, gives one of the most interesting prospects in the literature of the year.

ENGLAND FROM THE AMERICAN POINT OF VIEW

THREE papers on England which will excite much discussion by an anonymous author. They deal with English characteristics, the traits that have made the race the virtual rulers of a fifth of the world; social aspects of England; and with the importance the English attach to "Sport" and the question whether this is a strength or weakness. They are frank and outspoken and show great keenness of observation.

PAPERS ON PRACTICAL BUSINESS QUESTIONS OF VITAL INTEREST

CONTRIBUTED by Professor Laughlin, chief of the Department of Economics in the University of Chicago, one of the foremost of American authorities. Among the topics treated will be "Government vs. Bank Issues," "Valuation of Railways," "Social Settlements," "Socialism," "Abolition of Poverty."

a member of the Engineer Corps to take charge of the works. He did so and managed them for two years with great success. Philadelphia's politics were evidently not free then from the rottenness which distinguishes them to-day, and the following incident while the Colonel was in charge of the water bureau is said to have been an actual occurrence: On one occasion a citizen whose large establishment consumed a great deal of water, and who had frequent favors to ask of the Water Department, visited the chief's office and found Colonel Ludlow, as usual, very polite. This man, before preferring all his requests, took a \$50 bank-bill from his pocket and tossed it over to the chief, who examined it curiously for a second and then spread it upon the desk before him. He did not utter a word at the moment, but, when his visitor was about to go away, said:—

"Now, my dear sir, what is this for?" holding up the bill.

"Oh, that's to buy cigars for the boys," was the careful reply.

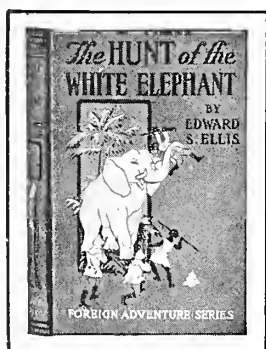
"Yes," said Colonel Ludlow; "then I suppose that you are fond of the weed yourself?"

The man said that he enjoyed nothing better than a good cigar.

"Then allow me," said the colonel, suavely, "to insist upon your trying one of these," moving to a secretary and taking down a box of Henry Clay specials.

Each gentleman took a cigar and bit off the end. Then, with a careless gesture, Colonel Ludlow rolled up the fifty-dollar bill into a paper lighter, reached up to the gas, allowed it to become thoroughly ignited, and slowly lit his own cigar. Every one knows that to light your own weed first is a good test of politeness. It comes from the French, who very sagely reason that whatever fumes or gases are generated in lighting will be absorbed into the first cigar.

This done, the colonel turned with an easy and polite motion and said, "Permit me," and held the blazing bill under the nose and up to the cigar of his amazed and startled visitor, whose eyes had now become almost as big as dinner plates. With two or three gasping inhalations he managed to get a light. He kept his eyes upon the bill until it had burned to the very fingers which held it. Colonel Ludlow watched its last expiring spark, as he idly allowed the smoke of his cigar to escape from his lips. When the bank-



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note had been completely reduced to ashes the colonel turned to his visitor and said, carelessly, "How do you like your cigar?" The gentleman admitted its excellence and took his departure, attended to the door by the chief, who, with the utmost courtesy, shook him by the hand, and then closed the door to resume his work at his desk.—*Fire and Water.*

PROFESSOR TYNDALL'S NEIGHBORS

PROF. TYNDALL at one time got into trouble with his neighbors. Being desirous of having a place where he could work in perfect seclusion, he built a house at Hindhead, but had scarcely settled there when a sign-board was erected in front of his gate offering the land for sale for building purposes.

The fact that it "overlooked the grounds of Prof. Tyndall" was announced as an inducement to purchasers. In self-defence, Mr. Tyndall bought the land, thirty-seven acres in all, but did not enclose it or exercise any rights of ownership. Soon after this, one of his neighbors began to build a stable just in front of his study windows. The Professor offered him a free site and \$500 if he would put the building a little to the north or south, but the offer was curtly refused and the stable was built. The Professor then erected a screen of larch-poles and heather between the stable and his house, and this screen proved the cause of intense local irritation, public opinion being divided on the subject, and lively personalities were exchanged in the local newspapers. The moral seems to be that the country is not always the best place for privacy.—*N. Y. Evening Post.*

PROTECTING RHODODENDRON BEDS

IT is not too early to consider the protecting of rhododendron plants in winter, and although it will not be necessary to give protection to the plants for some time yet, it will be advisable to make provision for it.

There are two things to be well understood in connection with the preservation of rhododendrons in winter, viz., that darkness is the main object desired, darkness and protection from high winds. With these provided for and with an abundance of moisture in the

MAGAZINE

1909

A JOURNEY ABOUT EUROPE WITH F. HOPKINSON SMITH

THE Parthenon by Way of Pappendrecht." Delightful and entertaining impressions of travel in search of the picturesque through Holland, France, England, Italy and Greece. The illustrations will be from Mr. Smith's own sketches and paintings and will include reproductions in both black-and-white and color.

IMPORTANT GOLF PAPER BY H. J. WHIGHAM

AN article on the progress of Golf in the last few years, covering especially the radical improvements made and contemplated in the laying out of American links. Illustrated by the former champion and well-known authority.

AGNES LAUT'S LONG CANOE JOURNEY DOWN THE SASKATCHEWAN

MISS AGNES LAUT will tell the story of her long canoe voyage down this great river of the Northwest. It will be illustrated by a remarkable collection of photographs.

ARTISTIC FEATURES OF THE YEAR

EVERY number will contain the work of notable illustrators and painters, and the same high standard of color work that has given the Magazine an international reputation will be maintained.

SHORT FICTION

There will be stories by Richard Harding Davis, F. Hopkinson Smith, Arthur Cosslett Smith, Mary R. S. Andrews, James B. Connolly, Katharine Holland Brown, Mrs. W. K. Clifford, Jesse Lynch Williams, Maarten Maartens, Nelson Lloyd, Mary Heaton Vorse, Victor Henderson, Emerson Taylor, Georgia Wood Pangborn, Helen Haines.

A NOTABLE GROUP OF DESCRIPTIVE ARTICLES

VERNON LEE'S picturesque "An English Writer's Notes on England" (several papers); a series of French sketches, written by Madame Huard, the wife of the well-known French artist, illustrated by her husband; two out-of-the-way studies by Robert Shackleton on "the Principality of Reuss" and some of the less known parts of the Valley of the Moselle; and E. C. Peixotto's "Unfrequented Chateaux Near Fontainebleau," illustrated by the artist.

AFRICAN HUNTING ARTICLES BY THEODORE ROOSEVELT

THE exclusive magazine and book rights in whatever Mr. Roosevelt may write about his forthcoming African Hunting Trip have been secured by Messrs. Charles Scribner's Sons. Not only lovers of outdoor life, but all who appreciate the literature of adventure, will be eagerly interested in these articles. They will appear in SCRIBNER'S MAGAZINE, possibly one or two articles in the later issues of 1909. A fuller announcement of the project is reserved.

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THE STRAND

MAGAZINE

for November

Contains the second of a charming series of articles, profusely illustrated, entitled

"English Homes and Gardens"

describing and illustrating the most famous of the beautiful estates in this land of beautiful homes and gardens. These articles will be of particular interest to all who take pleasure in the beautifying of their homes.

The article in the November number is devoted to historic Cawdor Castle, the seat of Earl Cawdor. Accompanying the article are a number of beautiful outdoor views of the castle and its gardens, and some indoor pictures of various halls and rooms in the castle, showing some of the massive fireplaces and antique furniture.

The Ideal of Child Beauty of Different Nations

Illustrated by Eight full-page Duotone photographs

of types of beautiful children of various nations. Which country's baby makes the prettiest photograph? The subject is one of more than passing interest and will doubtless appeal to all lovers of children.

Other Prominent Features

include WINSTON SPENCER CHURCHILL'S narrative "My African Journey," which has attracted such wide interest. Under the caption "Stories Strange and True," GEORGES DUPUY, the well known French writer and traveler, relates a most extraordinary experience in Alaska; "Mr. S. H. Sime and His Work" takes the reader to the studio of one of the ablest draughtsmen of the day, "Up the Schreekhorn in a Storm," describes a thrilling Alpine experience; HARRY FURNISS, the famous caricaturist, tells us more about "The Comic Side of Crime." The fiction includes W. W. JACOBS' humorous serial story "Salthaven," "The House of Arden," by E. Nesbit, and a number of splendid short stories by popular authors. "Curiosities" is a popular and permanent feature.

Hall Caine's Powerful New Serial Story "The White Christ" Commences in the December Number

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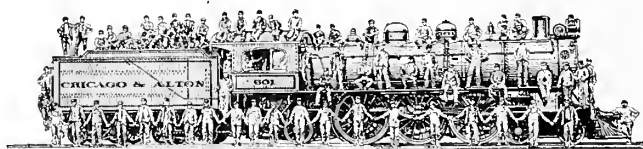
soil, it hardly matters how low the mercury falls, the plants will not suffer.

Presuming the plants are in well-drained ground, the first thing to see to in the line of protection is that there is abundance of moisture in the soil. Should there not be, and it were possible, the bed of plants should have a thorough soaking with water. Next should be a thick mulching of the ground with forest leaves, to the depth of even a foot if possible. Then will come the exclusion of sunlight as far as can be done. In the case of a few plants, this is not difficult to do; there are straw mats, hay, leaves and like materials, which can be spread over the foliage and kept on by branches of trees or by other means, and even in the case of large collections but little else can be done excepting that where evergreen boughs are available they are very useful spread over the tops of the plants. The more completely sunlight can be kept from the foliage the better for the plants, for strong light, high winds and dryness at the roots are the main reasons why rhododendrons suffer. It is not uncommon to see gardeners protect the north side of their rhododendron beds with hurdles or straw mats, of undeniable benefit; but whether more than the plants would receive were the mats on the south side is doubtful. High winds are harmful, but not to a great degree when the soil is full of moisture to make good what the plants lose by transpiration, while intense light is known to cause a great call on the moisture of the plants besides preventing their recovery from the effects of heavy freezing.—*Florists' Exchange*.

THE GOBERT FREEZING PROCESS FOR SHAFT SINKING

A PAPER by M. A. Gobert, of Brussels, on "The Gobert Freezing Process for Shaft Sinking and Tunneling under Rivers," was recently read at a meeting of the British Association at Ipswich by the Recorder of the section, Professor T. Hudson Beare. By this process the water-bearing strata and running sands are frozen by means of liquid ammonia poured into the freezing pipes, which are sunk vertically into the ground to be frozen. The liquid ammonia, changing into gas in the freezing pipes, produces a more intense cold than that obtained by unfreezable liquids, which are themselves rendered

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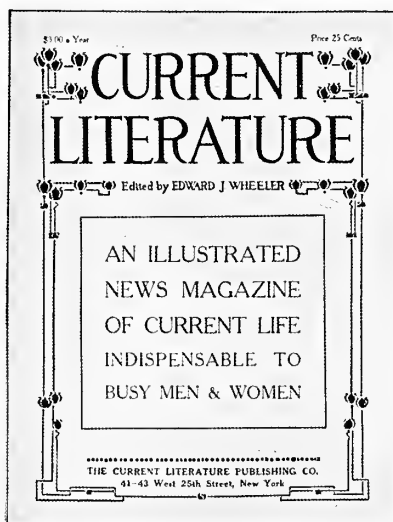


cold by the evaporation of ammonia. By adopting direct evaporation, the danger is avoided of rendering the ground unfreezable in the event of the escape of the unfreezable liquid; the cost of the installation is reduced by dispensing with the unfreezable liquid, and with the apparatus used for rendering it cold; and the power of the refrigerating machine is much better utilized. The process possesses the advantage of being able to freeze the bottom without freezing the upper layers. Thus, when it is necessary to deepen the lined shaft of a mine which has been flooded, the freezing pipes can be placed inside the lining, without any risk of bursting the lining by the freezing of the water which is inside it. In the case of tunnelling under a river, as the evaporation of the ammonia takes place below the water-level, hardly any of the cold is lost in the contact of the pipes with the water, whereas a great quantity would be lost in employing an unfreezable liquid. — *American Architect*.

ARTIFICIAL PRECIOUS STONES

CONSUL William Bardel, of Bamberg, advises that about forty artificial precious stones were recently submitted to the Museum of Natural History at Berlin by an association which claimed to have made these stones, based on the process which recently created so much attention. Several official experts, among whom was the professor having knowledge of gems in the Museum of Natural History, two practical experts and the chief master of the Gold and Silversmiths' Guild of Germany, were requested to make careful examination of the merits of the "so-called" new discoveries. The report submitted by this committee of experts reads as follows: "Of the great variety of stones we examined, we were favorably impressed only by the artificial rubies. Among these were some of great beauty and worthy of consideration. The white sapphires were of no account at all; they appeared dull and washed out. Well imitated were the yellow precious stones; they really resembled the topaz very closely; but this invention carries with it only very little value, since the real topaz is found in such large quantities that they sell at from two to three marks (47.6 to 71.4 cents) a gramme. Therefore it would seem of little im-

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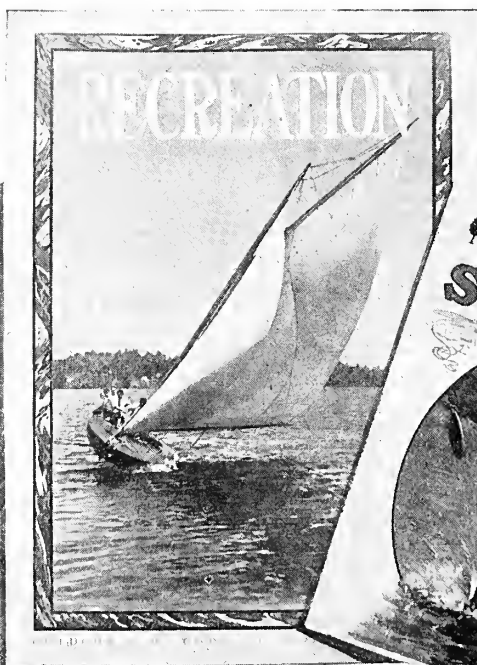
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portance to imitate such common stones. Of all the stones we examined, we can only call the artificial rubies a direct success; but the imitation of this latter species of precious stones is no new invention. We therefore declare that there is nothing new or sensational in the claimed invention." — *The Western Architect and Builder*.

A PUBLICATION OF THE T SQUARE CLUB OF PHILADELPHIA

THE T Square Club of Philadelphia announces the publication, in the near future, of Volume Two of "American Competitions." The unusual demand and the splendid reception given Volume One by the architects have proven beyond a doubt the real value of this work in an Architect's library; and the T Square Club with considerable pride has announced the intention to continue its publication.

The Committee which has been appointed by the Club to carry on this work consists of Adin B. Lacey, Editor; Alexander M. Adams, Treasurer; and Virgil L. Johnson, Custodian of Drawings.

The character of the work will be the same as last year, the title fully indicating its contents.

The tentative list of competitions include for this year the Porto Rican Capitol; New York State Prison; Y. M. C. A., Pittsburgh; and the Municipal Office Building of the city of New York.

The successful presentation of the initial issue of this work was highly commended both by the practicing architect and the student.

A USE FOR PERSIMMONS

KAKI-SIBU is an antiseptic product prepared by the Japanese from the juice of the unripe fruit of the persimmon or kaki-tree. It is used for the preservation of fishnets and lines, and as an application to packing papers, to tubs and other wooden vessels. They have two kinds of persimmons. One becomes sweet when ripened, the other remains astringent. The astringent variety is very rich in a peculiar tannin that is insoluble in water or alcohol. From this kaki-tree is obtained the kaki-sibu.

When the fruit is fully grown it is

crushed and mixed with water, then allowed to stand three or four days in large tubs, when a kind of fermentation sets in. The juice may be applied fresh or after standing two or three years. The solution leaves, on drying, an insoluble film that fills the pores of fibres and woods, diminishing their water-holding capacity and preventing the entrance of destructive fungi.—*The Country Gentleman*.

BIOTA AUREA NANA

AN uncommonly beautiful little evergreen and one well suited for florists' trade as a pot plant is the new dwarf golden arbor-vitæ, *Biota aurea nana*. It belongs to the Chinese arbor-vitæ section, having a dwarf, pyramidal growth, just of the shape so many desire plants to be that are grown in pots for decorative purposes. Many florists are acquainted with the common golden arbor-vitæ, a compact grower and of somewhat pyramidal habit. The new one—*B. aurea nana*—is more pyramidal, having less diameter of base in proportion to height, and its color is thought to excel the older one in its bright golden tints.

The thick habit of these golden arbor-vitæ makes them suffer in their southern exposures in severe winters. The sun starts the sap into activity, in the day, then comes the cold, perhaps zero weather, at night, the extremes of temperature causing the injury. Where plants are less bushy the air gets through the foliage easily and in this way the southern fronts do not become so heated in midday as they do otherwise. Because of the injury from the sun, it is a help to give shade on the sunny side whenever it can be done.—*Florists' Exchange*.

BUILDING MATERIAL LOW

IN nearly all of the middle Western States the price of building material is comparatively low, in some places twenty per cent under last year. Lack of demand, due to economy made necessary by the hard times of last fall, seems to be the chief reason. If you need buildings, now is the time to get your material; but don't build unless you really need to. It is the poorest kind of management to buy anything simply because it is cheap. It is a matter well worth careful attention just now.—*Farm and Home*.

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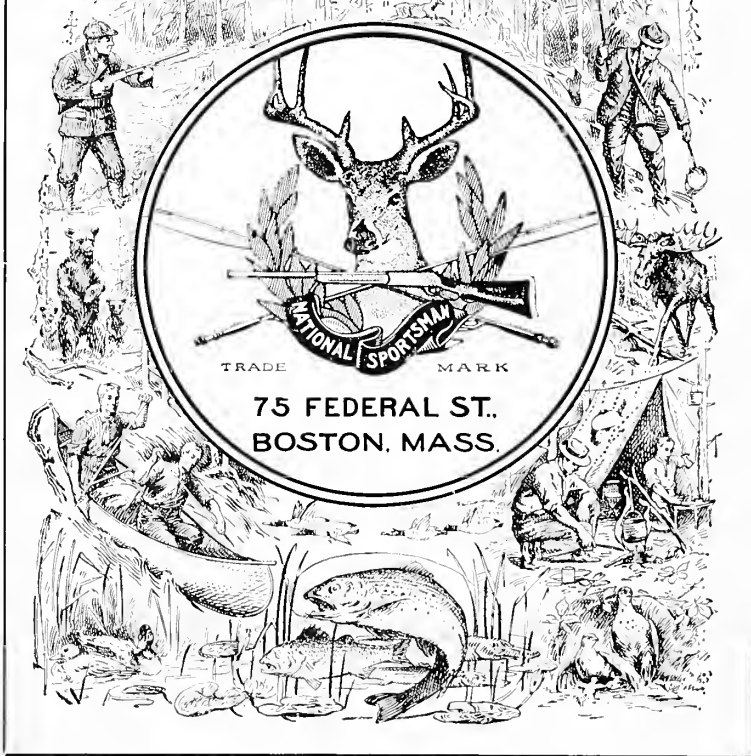
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A BIG RAFT OF PILES

THE largest raft of piles seen in this port arrived August 2, 1898, says the San Francisco Examiner of that date, in tow of the steamer *Mackinaw*, from Astoria, Oregon, at the mouth of the Columbia River. The raft was of the cigar-shaped pattern, and the long tow was most successfully accomplished. In the big pile were 6,000,000 feet of lumber. The largest raft brought to San Francisco heretofore contained 5,000,000 feet of lumber. The *Mackinaw* dropped her tow at Arch Rock, and three tugboats took her place—one ahead of the raft and one on either side, while the tug *Monarch* brought up the rear in case of mishap. The raft and her escort attracted a great deal of attention as they proceeded up the bay toward Long Bridge. The big bundle of piles appeared to be in excellent condition, and hardly looked as if they had just arrived from a long ocean voyage. They were tied up at Long Bridge without mishap. Only one-half of the raft was seen above water. The piles were bolted together by iron rods passing through them and cross-beams, and the ends were bulkheaded, so as to prevent any disturbance by the action of the sea. In addition to these securities, heavy lashings were tied about the raft at intervals of every ten feet. Some rough weather was encountered on the voyage, but the raft was not broken in the least.

EDELWEISS IN PAIRS

EDELWEISS, which this year is more fashionable than ever, is mostly grown near Copenhagen and exported to Switzerland, where the flower is so rare now that it is strictly forbidden to gather it. Not to be outdone, Paris gardeners are cultivating edelweiss in the suburbs, and have recently exhibited specimens. Large quantities will appear at the next greenhouse exhibition, and soon the Swiss gardeners will sell only Parisian products.—*N. Y. Herald.*

Erica vagans is a good hardy heath for the Northern States. It forms a bush rather more spreading than tall. The flowers are very light pink, almost white when well developed. It is a good one where such evergreens are valued.

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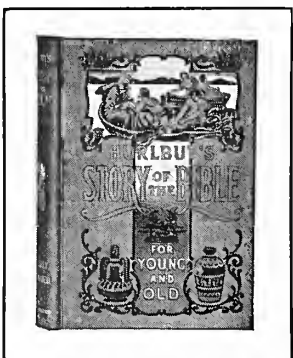
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"VILLA-AL-MARE"

A LONG the north shore of Massachusetts Bay all the way from Beverly to Magnolia, a succession of beautiful homes line the shore, crown the rocky headlands or nestle among the stately old trees of the New England woods. Here a charming villa of Italian design has been built for Mr. George Lee of Boston. The architect, Wm. G. Rantoul, has been most happy in taking advantage of the picturesque features of the setting, and the house seems to have become an integral part of the landscape and not a "thing apart." Very satisfactory photographs of the house and grounds as well as interior views of the several principal rooms have been supplied by Mary H. Northend who also describes the estate and some of the more important art objects with minute and satisfying detail.

WASHINGTON—A RESIDENTIAL CITY

Within the last twenty years a new line of expansion and development has manifested itself in Washington, which gives the impression to one returning to it after an absence of a decade or two at most, of a city builded anew. The original plan of the city as contemplated has been followed, but the entire architectural aspect of the city has been recast. To-day Washington is one of the most beautiful residential cities in the world, and if as Mr. John W. Hall predicts, the near future sees the plans and improvements contemplated and in progress crystallize into realities, it will take its place as *the most* attractive city in the world.

AUBUSSON TAPESTRIES

The second and concluding part of Mr. George L. Hunter's interesting paper on Aubusson Tapestries will appear in the December issue. Their history from the time of the first recorded mention of them in 1507 down to the product of the modern factories of to-day is followed with accuracy. Interesting incidents and historical facts are so interwoven as to produce a most readable and instructive article.

FURNISHING A HOUSE OF SIX ROOMS FOR \$1,500

The second instalment of the series appearing under the caption of Furnishing a Six-Room House for \$1,500, will appear in this number. The dining-room will be considered in this paper. The color scheme is fully described and cuts and prices of the furniture used are given.

CUPBOARDS, CABINETS AND CORNER CLOSETS

In every house of to-day of however moderate pretense, there is felt the need of utilizing to full advantage for cupboard and closet space, every available nook or corner possible for such purpose. In very early days the builders seemed also to be imbued with this idea and the numerous little cupboards and closets around chimney-pieces, attest their appreciation of the value of such conveniences. Then came the period when closets seemed to be eliminated and dependence was placed on wardrobes, etc. To-day, however, the house designers are returning to the original idea, to the infinite delight of the housewives. Lillian Harrod gives her ideas on this subject and illustrates both the old and the new ways.

AN ORIENTAL GARDEN IN CALIFORNIA

It is not strange that in California the beauties of Oriental gardening methods are esteemed or that their effects are often reproduced. Kate G. Locke describes such a garden in Los Angeles, surrounding the house of Captain and Mrs. Randolph Minor, where mimic lakes, artificial hills, tiny bridges, lanterns and temple gates lend an atmosphere restful and enchanting. Illustrations accompany the paper.

TREES

Mr. Will Larrymore Smedley, Special Officer of Forest, Fish and Game Commission, as well as Artist, Illustrator and Writer, is aroused to the importance of the movement looking to the protection of our forest trees. The facts he marshals, the suggestions he presents, are all food for serious thought. So much depends upon each individual in movements of this kind that we bespeak very careful consideration for the subject matter of his article.

REGULATING TEMPERATURE IN HOUSES

Samuel K. Pearson, Jr., of the Climatological Service of the Weather Bureau, contributes an instructive paper on the proper temperature, which should be maintained in the several parts of the house. The indoor atmospheric conditions are also considered and the amount of humidity proper for specified degrees of temperature is discussed. The practical use of thermometers and hygrometers is pointed out and interesting information concerning their manufacture is given.

Free Advice on Decoration

THE unprecedented growth of our Correspondence Department has necessitated the opening of a new Department which will be devoted to the interest of those who are building, decorating or furnishing their homes. ~~House & Garden~~ now offers its readers a House Finishing, Decorating, Furnishing and Purchasing Service which is complete in detail, thoroughly practical and absolutely free. Full color suggestions for the exterior of the house will be supplied with recommendations of proper materials to obtain the results. For the interior, the treatment of standing woodwork and floors, the selection of tiles, hardware and fixtures will be considered and specifically recommended, with the addresses of firms from whom these goods may be obtained. Samples of wall coverings and drapery materials will be sent and selections of rugs and furniture made. When desired, the goods will be purchased and shipped to the inquirer; the lowest retail prices are quoted on all materials.

This Department of Decoration is under the direction of MARGARET GREENLEAF, whose successful work as an interior Designer and Decorator is well known.

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UNBURNABLE WOOD

UNBURNABLE WOOD is a new product of France. At an exhibition in Bordeaux, it is reported, pine shavings, wood paper and cotton were treated with a protective preparation and then exposed to fire. A pile of shavings, pine kindlings and wood was set on fire and in the blaze were thrown shavings and sticks of wood impregnated with ignifuge, so called. When the fire had exhausted itself the impregnated shavings and wood were found to be simply blackened and charred; they gave out no flame. Paper and cotton fiber treated with the same solution when exposed to the flames were consumed slowly without a blaze. The formula for ignifuge consists of sulphate of ammonia, 27 oz. avoirdupois; borate of soda, 3 oz.; boric acid, 1 oz.; water 12.5 lbs., or 1 gal.—*Metal Worker*.

BUDDHIST REMAINS IN JAVA

THE fact is not generally appreciated that there are ruins of Buddhist and Brahmanic temples in middle Java surpassing in extent and magnificence anything to be seen in Egypt or India. There, in the heart of the steaming tropics, in that summer land of the world below the equator, on an island where volcanoes cluster more thickly and vegetation is richer than in any other region of the globe, where earthquakes continually rock and shatter, and where deluges descend during the rainy half of the year, remains nearly intact the temple of Boro Boedor, covering almost the same area as the great pyramid of Gizel. It is ornamented with hundreds of life-size statues and miles of bas-reliefs presenting the highest examples of Greco-Buddhist art—a sculptured record of all the arts and industries, the culture and civilization, of the golden age of Java, of the life of the seventh, eighth and ninth centuries in all the farther East—a record that is not written in hieroglyphics, but in plainest pictures carved by sculptor's chisel. That solid pyramidal temple, rising in magnificent sculptured terraces, that was built without mortar or cement, without column or pillar or arch, is one of the surviving wonders of the world. On the spot it seems a veritable miracle.—“*Prisoners of State at Boro Boedor*,” by E. R. Scidmore, in the *Century*.

House & Garden

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RESIDENCE OF MR. FREDERICK PABST ON LAKE OCONOMOWOC, WISCONSIN. VIEW FROM THE SOUTH SHOWING ANGLE ENTRANCE

House and Garden

VOL. XIV

NOVEMBER, 1908

No. 5

The Country Seat of Frederick Pabst

AN ESTATE ON LAKE OCONOMOWOC, WISCONSIN

By DAY ALLEN WILLEY

ONE of the most remarkable and interesting country seats in the United States is that of Mr. Frederick Pabst, located near Milwaukee, Wisconsin, on the shores of Lake Oconomowoc. The estate is one of the most extensive in the Northwest, comprising about 1,000 acres, but a special feature is the buildings, which are all constructed of concrete although they comprise no less than thirty structures on the four sections into which the country seat is divided. It is doubtful if any home of this kind in the United States includes so many buildings and so many farm and rural industries. This is why the barns, storage sheds, dwellings and other buildings were needed, yet nearly all of the material for the exterior of the various buildings was obtained on the estate with the exception of the cement needed for the concrete.

The Pabst estate is the outgrowth of a plan of the owner to establish a stock farm in this vicinity. Later he elaborated his ideas and in 1906 began the creation of this remarkable place. As already stated it consists of what are called farms, four in number. The first is devoted to the home of the owner and its surroundings and comprises about thirty-five acres,

but another tract of land has been set aside for the private grounds and dwelling of the general manager. Two farms are allotted to what is called the horse department, while two others are devoted to pasturage and for breeding purposes. The plan of the buildings as decided upon by Messrs. Fernekes & Cramer, Architects, the experts with whom Mr. Pabst consulted, included the following:

Private Grounds: Residence, private stable with housing for help, gardener's house, automobile garage, boat-house and a reinforced concrete bridge spanning a canal which must be crossed to give access to the grounds from the main entrance.

Horse Manager's Grounds: Residence horse department, general office, club-house for the horse-men, hackney stable, stallion stable, riding school, general stable and wagon shed.

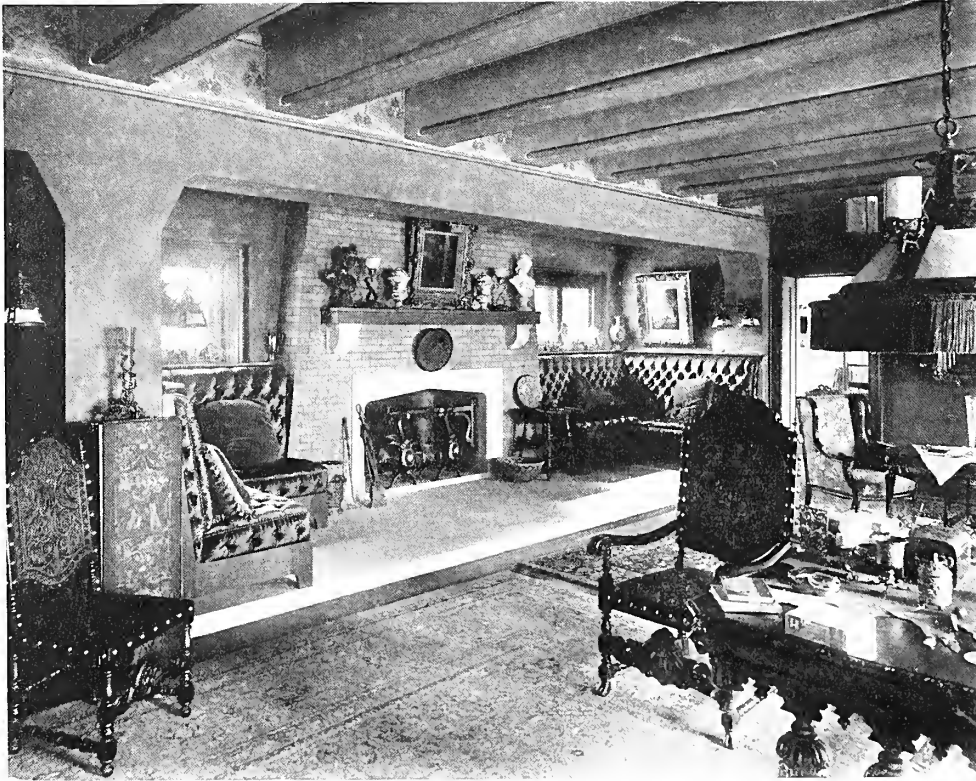
Farm Department: Horse barn, cow stable, wagon shed, hog pen, hen houses, brooder house, dairy building, ice house and farm manager's residence.

Breeding Department: Six shelter sheds and housing for help and brood mare stable.

This plan indicates the intention of Mr. Pabst not



PRIVATE STABLE AND POULTRY HOUSE ON THE PABST ESTATE



THE FIREPLACE IN THE LIVING-ROOM
Note the reinforced concrete beams

only to have a home provided with the latest comforts and conveniences also with beautiful surroundings, but to have it in connection with very large farming operations. While the principal industry is the breeding of horses of various kinds, provision had to be made for other live stock as well as poultry, farming machinery and crop storage. As the dairy industry is to be one of the principal operations, the dairy planned is of unusual size and equipped with the latest apparatus. Consequently the location and character of the various buildings has been a work of much greater magnitude than the group on the ordinary estate which seldom consists of more than the residence, the lodge, the barns and possibly a greenhouse.

Of course the home of the owner is by far the most elaborate structure and is undoubtedly one of the best examples of concrete work which has thus far been completed in America. Its general architectural design is Gothic of the Tudor period, the main portion being thirty by one hundred and sixteen feet in dimensions with a wing for the kitchen and accessory departments of thirty by fifty feet. The residence is in the shape of an "L," the main entrance being at the angle. It opens into a living-room, the main feature of which is an immense fireplace no less than ten by twenty-one feet in dimensions. On the same floor is a spacious children's library and dining-room, while a large covered porch nearly

surrounds the outside of the ground floor. The second floor contains six bedrooms in addition to bath-rooms, toilet-rooms and a dressing-room, the third floor being occupied by the quarters of the owner's personal servants, also a billiard room.

With the exception of the main roof beams, the house construction is entirely of reinforced concrete. The roof beams mentioned are steel with a concrete slab between. The outside of the building was plastered with a rough coat made to adhere properly by using a cement bond. All of the outside walls are furred with hollow tile, and all of the inside partitions are built of hollow tile. This idea was carried out in order to avoid danger from fire originating inside, and the house is so isolated that fire cannot origi-

inate from the outside. The roof is covered with red shingle clay tile. All of the windows are crystal plate glass set in metal, subdivided. The building is lighted by both gas and electricity, and heated by a hot water system. It is provided with an air cleaning system.

The house is approached by a road running over a large meadow skirting the lake, with a view of the boat-house, and then winding to the south so it rises to the top of the hill about 1200 feet from the lake.



THE BOAT-HOUSE ON THE PABST ESTATE

The Country Seat of Frederick Pabst

On reaching the top of the hill, the private stable, gardener's house, greenhouses and auto garage are seen among the trees. Then the drive continues with occasional glimpses of the lake until it reaches the main entrance. There is a concrete garden wall, shutting off the laundry yard, with one small gate and one for wagons.

In all of the rooms the concrete construction of the ceiling was not covered up; the necessary beams being arranged so as to form an architectural feature of the room. The floor of the rooms over the living-room is carried by large concrete beams, about three feet on centers. These are plastered and appropriately colored and decorated. The end panels between the beams have a plastic ornament, in which the hepatica was used as a decorative scheme. Lavish decorations, woodwork, etc., were avoided, so as to adhere as much as possible to the homelike country house, rather than the stately city mansion. This was also carefully considered in the exterior design.

What is termed the boat-house is one of the novel auxiliary buildings on the personal portion of the estate. Built entirely of concrete it not only has accommodations for boats but is also used as a power-house containing the engine which furnishes electric illumination for the grounds. Another part



A CORNER IN THE DINING-ROOM
Note the relief decoration of the frieze

of the boat-house is a bathing apartment approached by a pergola which extends to the lake. In spite of the boats for which it is intended, this is one of the most picturesque buildings on the grounds. The pergola, whose cement columns support wooden beams, is one of the most picturesque features of the grounds, the sloping hillside adjacent being covered with forest trees. There is room in the upper part of the boat-house for sleeping apartments, also a lounging room provided with billiard tables and a library.

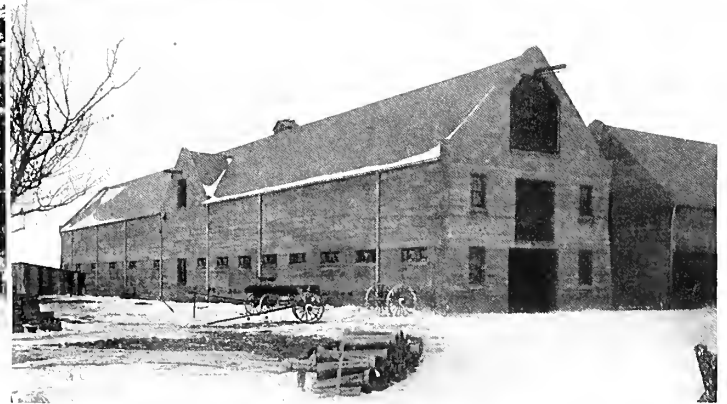
For the accommodation of Mr. Pabst's private stable a structure forty by one hundred and twenty feet has been completed, containing stables, apartments for carriages, harness, fodder, as well as closets and bathrooms. The grooms, however, have a home of their own, as will be noted. Adjacent to the owner's home is a building which combines the dwelling for Mr. Pabst's ornamental gardener and the garage for his motor cars. Like the boat-house it is so low that it does not interfere with the beautiful landscape view from the Pabst home.

The house of the farm manager is almost as pretentious as that of the owner of the estate and in architecture is very attractive. It is a two storied house, with a wide covered porch, which is screened. It is entered from the south through the vestibule and large stair hall, all of the rooms opening from this hall. The dining-room is directly opposite,

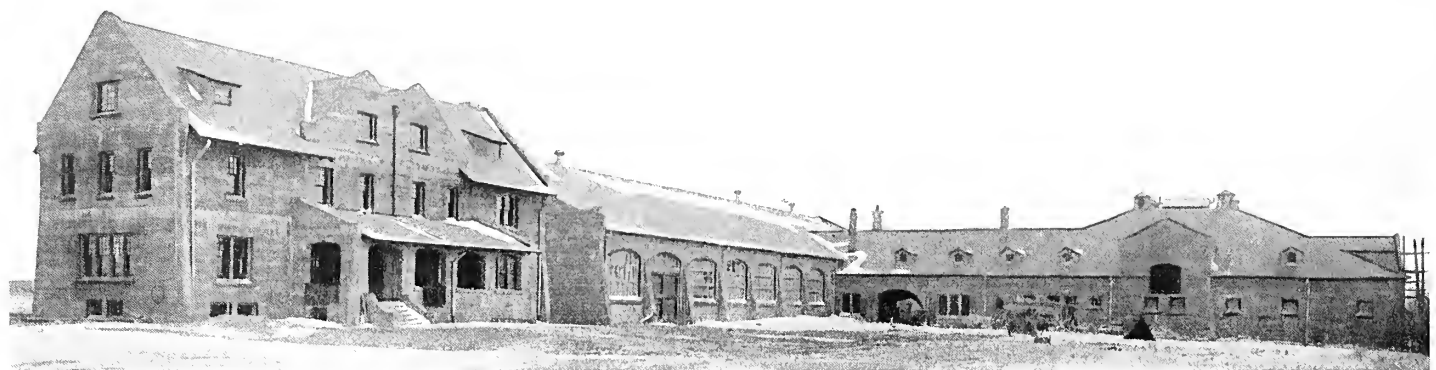


HOUSE OF THE ASSISTANT MANAGER OF THE STOCK FARM

House and Garden



1. The wagon shed; 2, the residence looking southwest; 3, the garage and gardener's cottage; 4, stable No. 3 for draft horses



Club house, covered show ring and stable for hackneys

SOME OF THE BUILDINGS DURING CONSTRUCTION

entered through French doors. It has windows on three sides with a view to the lake.

The living-room is south of the dining-room, and has windows at each end and toward the porch. There are fireplaces, bookcases, etc. The kitchen is divided from the dining-room by a butler's pantry. It has the necessary pantry, pot closet, servant's room, etc. On the second floor there are five bedrooms and a bath-room, and on the third floor two bedrooms and a bath-room. This building is carried out in the same characteristic design as all of the buildings, but is covered with asbestos shingle tile. — It is also lighted by gas and electricity.

The buildings on farm No. 1 lie about half a mile

south of the private stable. The club house for stable grooms is a building with fourteen bedrooms, and baths, and a large club room, with brick fireplace, wash-rooms, storeroom, dining-room, and kitchens. The general office of the stock farm is located at one end of the club house. This building stands on a large open court with buildings on two sides, the court being about one hundred and eighty by three hundred feet in size. Directly adjoining the club house and forming a continuous design with it, is the training paddock with an open space seventy-eight by one hundred and eighty feet. The roof is extended far enough to the south to cover the stallion stable, which is arranged with five large

The Country Seat of Frederick Pabst

stalls. Adjoining the paddock to the west is the hackney horse stable, a square building one hundred by one hundred feet, divided into thirty-six box stalls, of which there are twenty-seven around the outside walls and nine in the inner square, and these surround the feed room. The inner stalls are separated from the outer by a twelve foot side passage. The space on the second floor is used for hay loft and food supply room.

In addition to the general manager is a farm manager who has especial charge of the agricultural and dairy operations. His home, a ten room house of Colonial design, is adjacent to another group of buildings which include the general horse barn, cow stable, wagon shed, poultry and dairy buildings. As already stated these are constructed entirely of concrete as well as the ones of the breeding farm which include six shelter sheds, each of which is thirty-six by fifty feet in dimensions.

Concrete was not decided upon by reason of its cheapness but because in the opinion of the owner and the experts whom he employed, it was most suitable for the various purposes. As already intimated, architecturally the buildings were designed so as not to hide the material they were built of, but if possible to emphasize it. This was carried out both internally and externally and thus the first impression gained of any of the buildings, is that they are monolith concrete. Even the color was left natural without additional toning. All ornamental parts were modeled in clay and cast in concrete. The surface was roughened with a brush, not spattered on, but worked in. This texture of the concrete adds to the warmth and also affords an excellent hold for vines. That the material is durable and little affected by the weather is proved by the fact that some of the buildings have been completed for two years and contain no cracks or other evidences of injury. One of the main reasons for utilizing this construction was that little wood or other inflammable material

was required, thus reducing the cost of insurance to a minimum. By separating the buildings into groups and thus classifying the estate, the landscape architecture can be made a most attractive feature at a small cost since only a comparatively few acres of the country seat have been taken as a site for what may be called the personal estate. This ground, however, is beautifully located by Nature, being upon the shore of Lake Oconomowoc where the elevation is enough to produce a very artistic effect. No attempt has been made to embellish any other part of the tract and the efforts of the landscape gardener have been largely confined to this portion. A system of broad drive-ways has been completed connecting the various buildings with the main highway, also pathways extending to the lake front, through the woodland and to attractive vistas. As the grounds of the main residence are partly surrounded by water, one of the most ornamental features is a very handsome bridge also of concrete connecting what might be called the main land with the private grounds.

In building the various groups, the plan followed was very interesting. As already stated the sand and gravel were all excavated on the estate, about 10,000 barrels of cement being required for the composition. The number of men required ranged from 100 to 300, all of whom were housed and fed on the grounds, yet the total expense for food and other supplies in a single year was little over \$10,000.

Considering the number and extent of the buildings, the economy of constructing and completing them is indeed remarkable, for the total investment has not exceeded \$300,000, the home of the owner costing ready for furniture less than \$50,000.

The Pabst estate is situated in what is called the Wisconsin lake region and is about thirty miles west of Milwaukee. It is connected with the city by an electric railway, while one of the principal steam systems is within three miles of it.



THE BRIDGE

Aubusson Tapestries

By GEORGE LELAND HUNTER

PART I.

A FINE set of Aubusson tapestries to cover five pieces of furniture—sofa, two arm chairs, two side chairs—weighs ten pounds, measures nine square yards, and is worth from \$1,000 to \$5,000. That is to say, if you bought it by weight, you would pay from \$100 to \$500 a pound; if you bought it by area, you would pay from \$110 to \$560 a square yard.

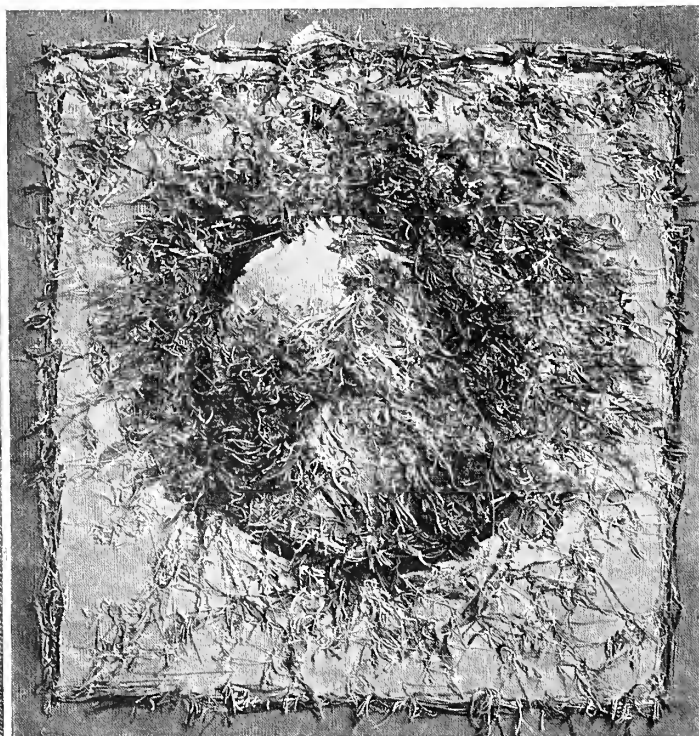
To an Aubusson set worth \$1,400 correspond a Belleville set at \$950 and a Nîmes set at \$700.

Tapestries like these, antique as well as modern, come frequently to the auction room. All are usually grouped under the name Aubusson, together with the cheap machine imitations. The cheap ones are apt to sell for too much; the fine ones for too little. To enable the amateur to tell the real from the imitation and to know when a bargain is before him is the object of this article.

The finest furniture coverings in the world are woven in the little town of Aubusson, in France, 207 miles by rail south of Paris. Tradition says that the industry was established there in the year of our Lord 732 by stragglers from the Saracen army, which Charles Martel, grandfather of Charlemagne,

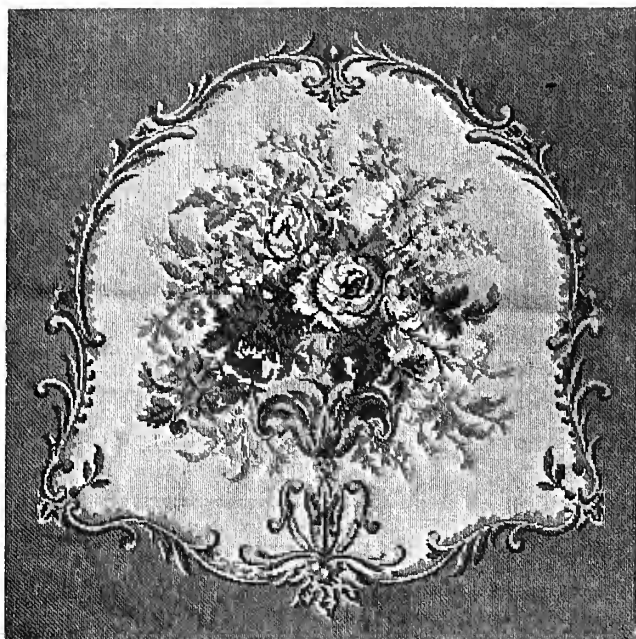
defeated near Tours, thus saving Europe to Christianity. And it is certain that as late as 1585, the weavers were called *tappiciers sarrazinois* (Saracen makers of tapestry), which was the term used also in Flanders and Picardy to designate workers on the low-warp loom.

That Aubusson, with its neighbor Felletin, was ever distinguished as *originator* of large picture wall-tapestries, like those made at Arras and Paris and Brussels, in the fourteenth, fifteenth and sixteenth centuries, is improbable. The attempt of M. Cyprien Pérathon, the historian of Aubusson, to attribute to the looms of his native place the famous Lady with the Unicorn series at the Cluny, does more credit to his local patriotism than to his scholarship. Although mural picture tapestries have been woven at Aubusson for centuries, and although reproductions of the finest products of seventeenth and eighteenth century looms are woven there to-day, the fame of Aubusson depends principally on the seats and backs and rugs (the rugs in the same weave but heavier) to which it has given its name—*aubusson* being a general term for hand-woven tapestry furniture-coverings and flat rugs in the French

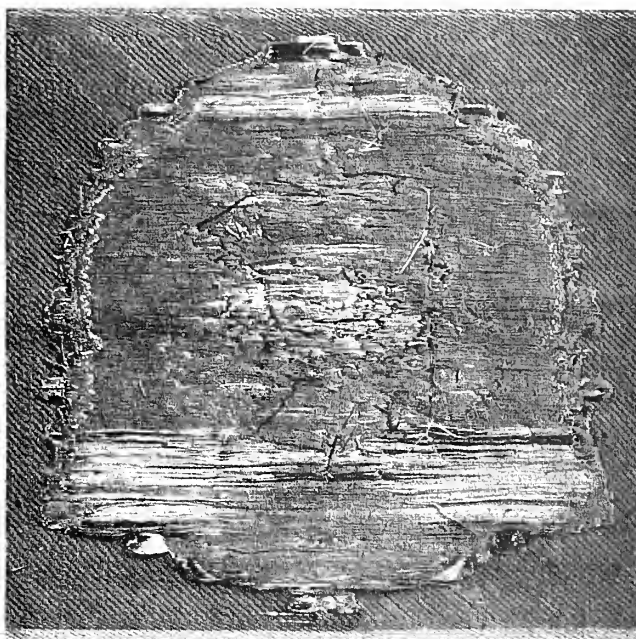


1a, an Aubusson chair back; 1b, reverse of 1a. Notice that the pattern is reversed, and that the loose threads make various angles with the warp. In *brochés* like Belleville and Nîmes tapestries, the floats are all parallel with the weft, i. e., perpendicular to the warp.

Aubusson Tapestries



2A, A BELLEVILLE CHAIR SEAT



2B, REVERSE OF BELLEVILLE CHAIR SEAT

styles, wherever made—just as gobelin is a general term for large picture tapestries, having supplanted the earlier arras, and savonnerie is a general term for hand-knotted pile rugs in the French styles.

That the high-warp loom employed at the Gobelins and at Merton in England was ever used at Aubusson is improbable. It is for low-warp work that Aubusson is famous.

But this does not mean that Aubusson tapestries are on that account less valuable or perfect. Between the finished product of the low-warp and the high-warp there is not the slightest difference, and the most experienced connoisseur cannot tell them apart. In one respect the high-warp is more convenient for the weaver. At any stage of the process he can see from either front or back a large part of his completed work, and thus compose color effects freely on a large scale. That is why in the Golden Age of tapestry weaving the high-warp was preferred for the more important *tapisseries à personnages* (tapestries into which human figures were introduced). But for verdure tapestries and furniture coverings, the low-warp has always been faster and more accurate. And since the eighteenth century improvements of Vaucanson and Neilson, and other nineteenth century improvements, its superiority is even more marked.

Illustration No. 1a shows an Aubusson back in the style of Louis XVI. The ribs that are a distinguishing feature of most varieties of tapestry, are seen to run vertically with the subject of the miniature picture. In wall tapestries the ribs are horizontal, almost without exception. In furniture tapestries the ribs are either vertical or horizontal as is most convenient for the weaver. The coverings with vertical ribs are more durable.

The warp of the tapestry before us is of wool; the

weft is of silk and wool, silk being used for the lighter colors. Personally I prefer the tapestry coverings of the Renaissance period, which were made principally of wool; for wool seems to be the material that best adapts itself to the technique of tapestry weaving. But the coverings most popular to-day are those in the styles of the eighteenth century—Louis XV. and Louis XVI.—the light colors of which can be secured only in silk. Consequently silk is the chief constituent of Aubusson seats and backs.

Illustration No. 1b shows the reverse of No. 1a. Notice that the pattern is reversed in direction—runs from right to left instead of from left to right, as in the face—and that the loose threads make all sorts of angles with the warp. In *brochés*, such as Belleville and Nîmes tapestries, the floats on the back are all parallel with the weft—that is to say perpendicular to the warp.

If you want to be quite sure quickly whether a covering is real Aubusson, look at the back. It will be covered with loose threads—*not parallel*—that mark the transition of bobbin or *flûte* from section to section of the same color. If the loose threads are shaved off, the back will be exactly like the face, except that the pattern is reversed in direction.

Here we have a distinguishing feature of all real tapestries—the face and the back are alike, every grain of color on the face being matched by a similar grain of color on the back exactly opposite. Most tapestries are woven from the back, and all tapestries are woven in plain weave—that is to say, with complete alternation of warp and weft threads—and the weft is not thrown all the way across the loom, but only as far as the particular section or spot of color is wide—sometimes no more than two warps. Of course the more complicated the design, the smaller

will be the blocks of color, the oftener the weaver will have to change bobbins, and the more loops of loose thread will there be.

Illustration No. 2a shows a Belleville chair seat, made partly by hand and partly by machine. Illustration No. 2b shows the reverse of No. 2a. The broché threads that float loose on the back—being tied down in tapestry point on the face, where they form the pattern, as seen in No. 2a—are extra wefts put in by hand.

Illustration No. 3a shows a Nîmes chair back that is made entirely by machine, but that is by no means to be despised, or to be regarded as merely an imitation.

It has a technique and quality of its own, and an individual beauty. Illustration No. 3b shows the reverse of No. 3a. As the reader will discover on comparing illustrations Nos. 1b, 2b, 3b, it is easy by the backs for even a novice to tell a Belleville from a Nîmes tapestry, and both from an Aubusson.

A fundamental distinction between them and an Aubusson is that they are of uneven thickness, while the Aubusson is of the same thickness in every part. In the former the figures are produced by extra weft threads superposed upon the ground—put in by hand in the Belleville type, by the jacquard attachment in the Nîmes type. In Aubusson and all real tapestries the ground stops where the figures begin. In real tapestries, too, open slits are usually left between colors that meet parallel with the warp. The presence

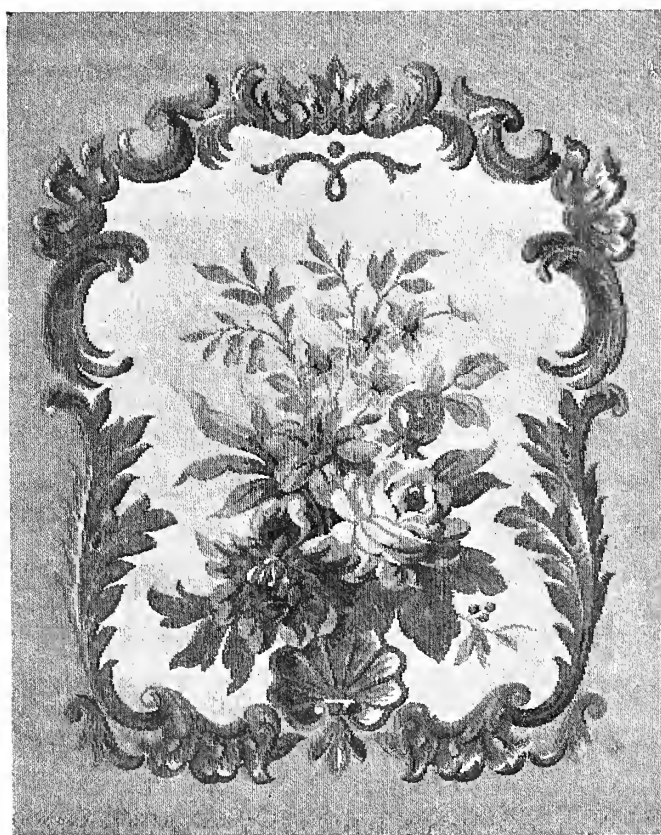
of these slits is easy to detect, even after they have been sewed up, which is usual.

The surface of the real Aubussons is fascinating, especially of those that have been woven with woolen warp stretched not too tight. The ribbed surface curls and twists just enough to give wonderful variety of light and shade and texture, and to set this apart from all the other arts.

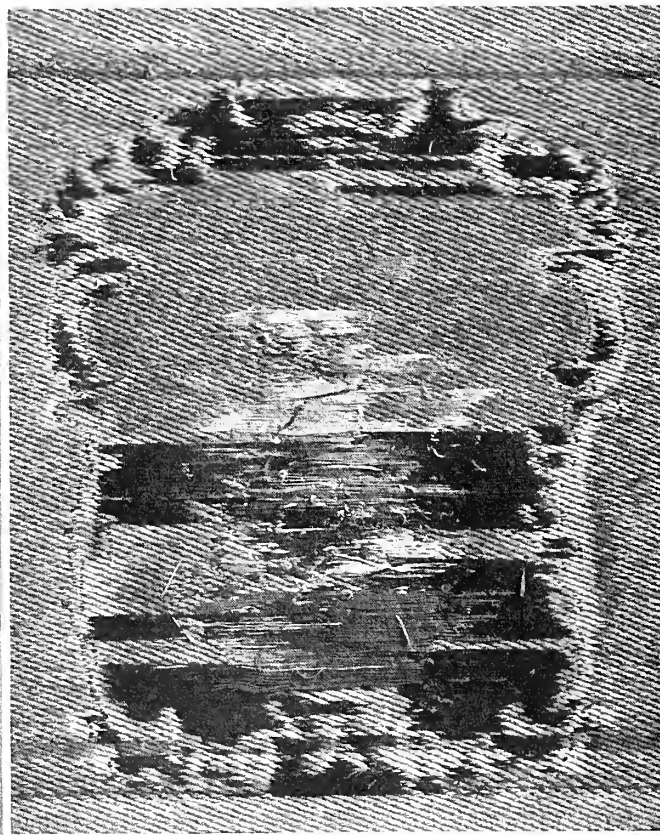
Of the Belleville and Nîmes tapestries the surface is more regular. Some of the Nîmes tapestries have the ground in silk of satin weave, but the more interesting ones have the ground in wool.

Whether we accept the story of the Saracen foundation of the industry at Aubusson, or not, it is certain that tapestry weaving there and at Felletin, seven miles distant, is of great antiquity. Possibly it dates back to the time when the Roman Empire still ruled the civilized world—possibly still farther back, to the period before Cæsar conquered the country, as told in his famous Commentaries so diligently studied and so little understood by schoolboys. At any rate, the people of the country, the Lemovices and the Arverni, fought under Vercingetorix, whose defeat ended the independence of Gaul. And in 1664, the tapestry merchants and weavers of Aubusson in a report to the king on the condition of the manufacture, declared that it had been "established from time immemorial, no person knowing the institution of it."

(To be continued in December issue.)

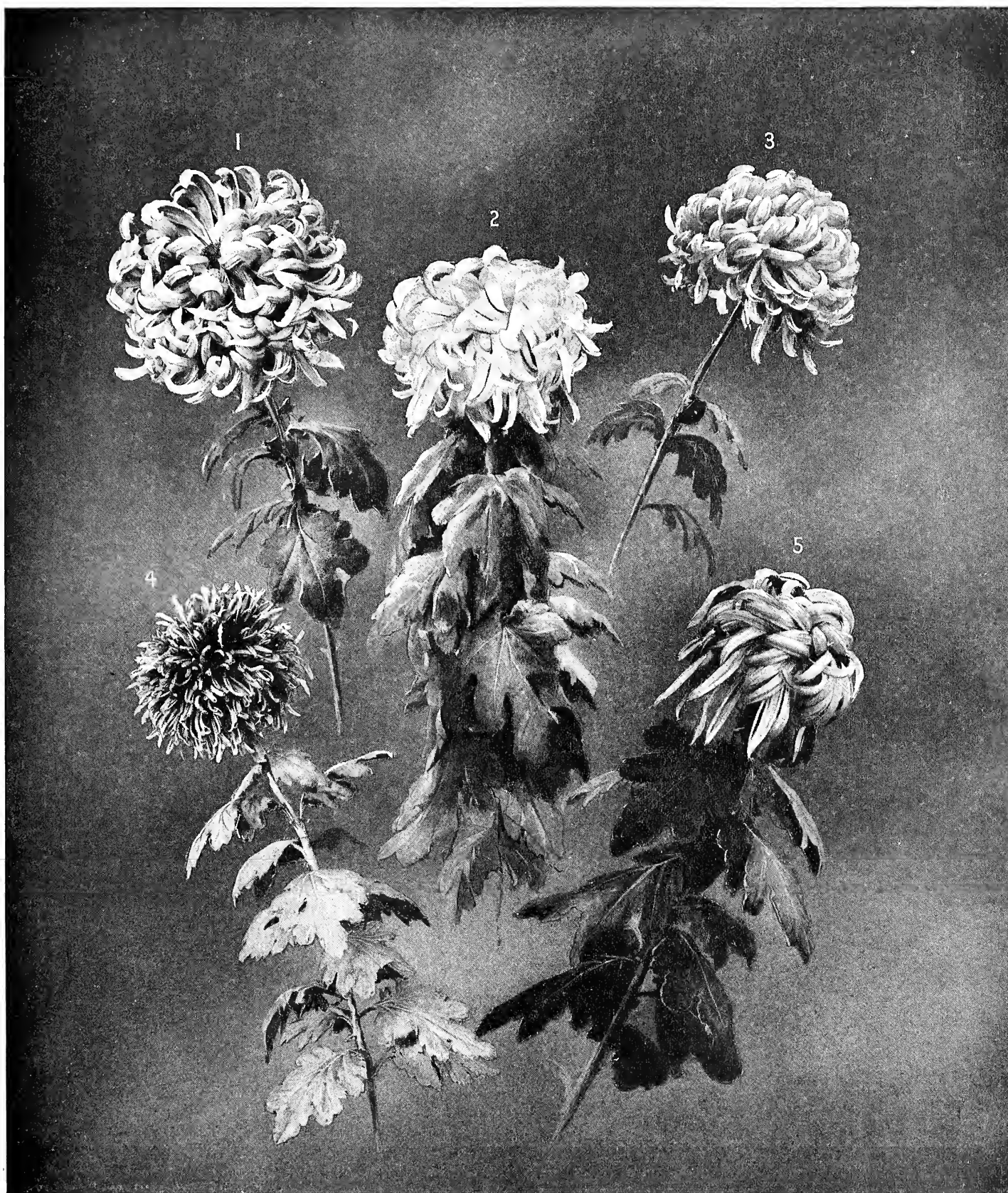


3A, A NÎMES CHAIR BACK, FLORAL DESIGN



3B, REVERSE OF NÎMES CHAIR BACK

Illustrations from the Chrysanthemum Exhibit of 1907, made by the United States Department of Agriculture at the Greenhouses of the Department at Washington, D. C.



1. Seedling of 1907 named "Edith Root," by Secretary Wilson; large lavender pink. 2. Mme. Cecil André; bronze. 3. Magnificent; crimson with golden reverse. 4. British Empire; large yellow bronze. 5. Norman Davis; large bronze red



View of chrysanthemum house at Department of Agriculture showing Ongawa, Chrys Montigny, British Empire, Mme. Armand Detroyot, Mrs. A. Bott, A. T. Stevens, with a large plant of Miss Clay Frick, the sides having all the new varieties of pompon.



SHOWING SECTION OF HOUSE WITH ALL THE LATEST SINGLE VARIETIES



SHOWING SINGLE AND POMPON VARIETIES MIXED



POMPONS AND ANEMONE POMPONS, THE LATTER ARE AT THE LEFT



Fig. 1. Byzantine Border of Vine and Leaves Composed of Relief Tiles in Silhouette Set in Dark Cement.
Colors: Brown, Reddish Buff and Green

Economical Ways of Using Cement with Decorative Effect

By E. A. TREGO

PROBABLY few people have a clear conception of the tremendous growth of the Portland cement industry in the United States during the past decade. This is due to the utility and economy of cement as a structural material when used in the form of concrete. In 1890 America produced less than one million barrels of Portland cement. In 1907 nearly fifty million barrels were produced. A few years ago any one of the recent great engineering enterprises of New York City, the subways for example, would have consumed the entire annual supply. Last year the output would have supplied a half barrel to every inhabitant of the United States with enough left to build a four foot concrete pavement around the earth.

It is in the form of concrete that cement has entered into practically every type of construction from pavements to gigantic bridges, dams and other conspicuous engineering triumphs. It is now used in every city, town and hamlet and thousands of barrels are consumed annually in farming communities. Without the use of concrete many important engineering achievements, especially in the domain of hydraulic engineering, would have been impossible.

Concrete, as commonly made, is a plastic mass composed of Portland cement, sand and stone, or Portland cement and gravel. A standard mix is one part cement, three parts sand and five parts crushed stone. The sand, according to standard specifications, should be clean and sharp and the stone may run from a quarter-inch to half-inch in size or even larger. The mass should be thoroughly wet to make a dense concrete and it should be well tamped or puddled when placed in the moulds or forms. A well-made column of reinforced concrete

ten feet high and two feet square would support many tons.

One barrel of cement mixed with sand and stone in the proportions given will make about twenty-three cubic feet of concrete. To make a "wet" or dense concrete the cement and sand are first thoroughly mixed in a dry state. Water is then added until the mass is of the consistency of thick cream. The stone is then wet and the whole mass thoroughly mixed. Thus each grain of sand becomes coated with cement and the stone in turn becomes thoroughly coated with the mortar composed of the cement and sand. Such a mixture when thoroughly worked and tamped makes a dense concrete.

In this country and abroad concrete is rapidly supplanting stone and terra-cotta in a field hitherto occupied exclusively by these materials. We refer to structural work of both ornamental and useful character, designed for lawns and gardens. This is chiefly due to the great economy of concrete. Stone and marble are, to a majority of people, prohibitive in cost when worked out by hand. Terra-cotta designs may be easily and cheaply duplicated as to the raw clay, but there follows the expensive process of burning in kilns. As opposed to this, concrete may be cast in moulds time and again at trifling expense. It possesses all the virtues of its competitors, when in good hands, is far more durable and, as stated, vastly more economical. Hence, the wide demand for it in the form of garden furniture, fountains, arbors and pergolas.

But notwithstanding its popularity in this field, the development of the industry has, in some instances, been attended with most deplorable results, when judged from the artistic standpoint. It would be

Economical Ways of Using Cement with Decorative Effect

difficult to find more pathetic examples of bad taste than are shown in some instances. On the other hand, manufacturers and artists of good taste are doing beautiful work. Those engaged in the industry may be divided into three classes.

First: The artist whose work bears the impress of individuality and hand labor, both in the production of original designs or reproductions made from plaster moulds taken from the stone and marble masterpieces of the old world.

Second: There is what might be termed the "commercial" plant, which does business on a large scale. In these establishments really competent artists are employed, but as the business depends upon large sales it is essential to produce many



Fig. 2. Column of Byzantine pattern in original unplastered concrete, supporting heavy ceilings. Capital ornamented with colored tiles, glazed and unglazed, flat and in relief. Colors: yellow, green, blue, gray, red, white and buff

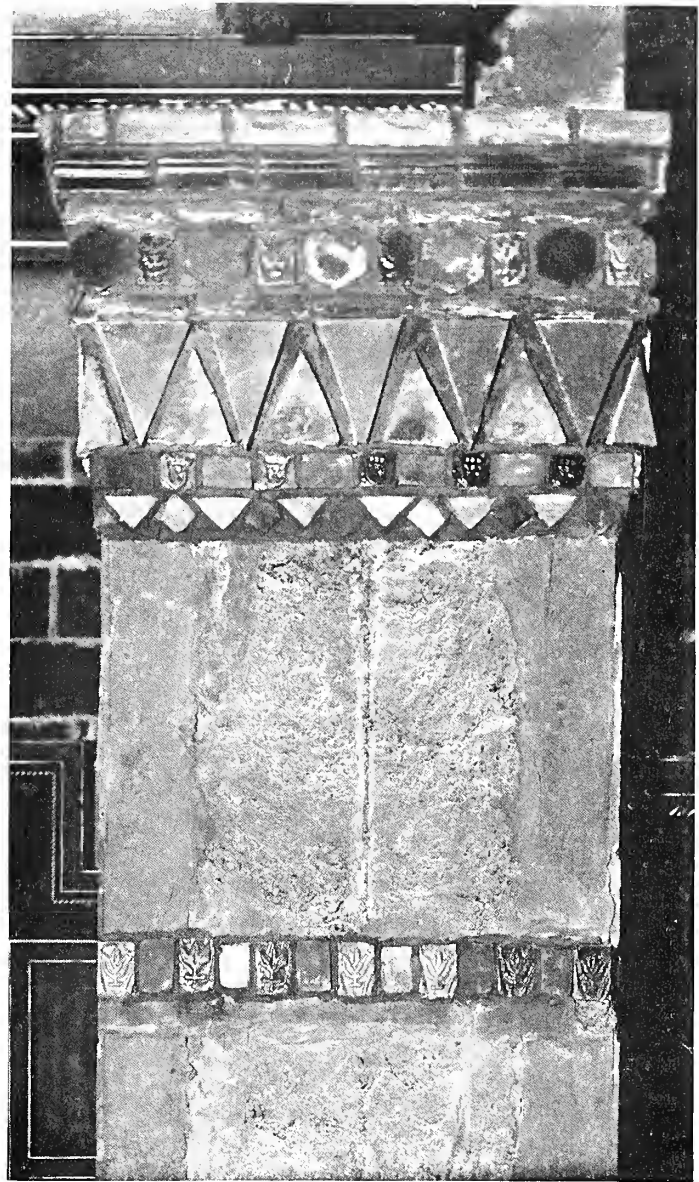


Fig. 3. Concrete column in original rough state, decorated with a capital set in the concrete consisting of flat tiles, glazed and unglazed. Colors: green, red, brown, yellow, blue and buff. The lower band of tiles has been inserted in a groove chiseled in the finished column

duplicates. This results in the same monotony of design found in terra-cotta and ornamental metal work. Where special designs are made the prices are very high.

Third: There is the man who has mastered the mechanical principles involved in cement work, but whose taste is execrable.

When one of moderate means seeks to procure concrete garden ornaments he finds that the artist must charge well for his wares owing to the time and labor spent upon it and that the expenses of conducting a large commercial plant also increase cost. He does not want the wares of the third party.

Therefore, it is the purpose of this article to suggest ways and means of procuring a few simple and inexpensive structural forms in concrete, which may

be made on the premises, and with pleasing results. Given freedom of line as an expression of its plastic nature, concrete will be beautiful in itself. Monotony may be relieved by encrusting the surface with tiles or mosaics. A very small percentage of its surface may be treated with excellent results where tiles or mosaics are used, or it may be entirely covered with them if expense is not a matter of moment. Concrete does not, however, lend itself to hard and precise lines or smooth and even surfaces, a virtue which makes for economy.

If it be accepted that good taste and economy forbid profusion in the decoration of a lawn or garden, in the way of either ornamental or structural forms, it might be expedient to adopt one good thing, for example, an arbor. This need not be a series of perfectly true columns adorned with decorated capitals, surmounted by machine-planed timbers. The cover page of this magazine suggests something entirely different. The simple column shown at the left margin of the picture is such as may be found in Mediterranean countries. It represents a direct and economical method of utilizing concrete. The rounded top affords no opportunity for water to collect and freeze, and the beams may be hand hewn timbers or small trees whose lines will correspond to the free lines of the column. The concrete is left just as it appears when the forms are removed. There has been no "slicking-up" with trowel and plaster and the work is done for all time—if well done in the first place. A tile might be inserted here and there at the cost of a few cents, but decoration of that character is not at all essential. The beams could also be cast in concrete, reinforced with iron, making an indestructible arbor which would last practically forever and without repairs. If the aggregates used, sand and stone, are warm and pleasing

in color, and the surface of the column be rubbed and washed until the coarser material is exposed, an agreeable tone and texture will result. As is frequently done in European countries, a column might be washed with a delicate pink tone which will mellow with time and weather. Concrete paints or washes are now made in such durable form that a chisel will scarcely remove them.

Concerning the column shown on the cover page, it is in such simple and substantial designs that artists have found paintable subjects, and were it not a common trait to be more impressed with the cost of things than their intrinsic merit, we would find work of this character supplanting many of the expensive and ornate designs found upon many estates. As to

the column illustrated, it is the purpose to suggest a general method of treating concrete rather than to emphasize the merit of a particular design. That is to say, if it should prove to be inconvenient to construct a column with a beam encased in the manner shown, the top of the column could be left flat and surmounted with a simple cap. The cap could be made by casting the concrete in a hole in the ground, dug to the required size and shape, thus obviating the necessity for wooden moulds or forms. The important matter is to achieve economy by avoiding the precision of lines found in machine-made products requiring expensive moulds. In advocating this type of construction, however, there is no intention to decry more elaborate and ornamental work merely because it is of that character. It is frankly conceded that where the latter possesses real merit such as the charm always imparted by the labor of the artist's mind and hand, we have something more valuable than the rather rude work previously described. But, as stated, work of that character is costly, and we are striving to suggest a substitute which

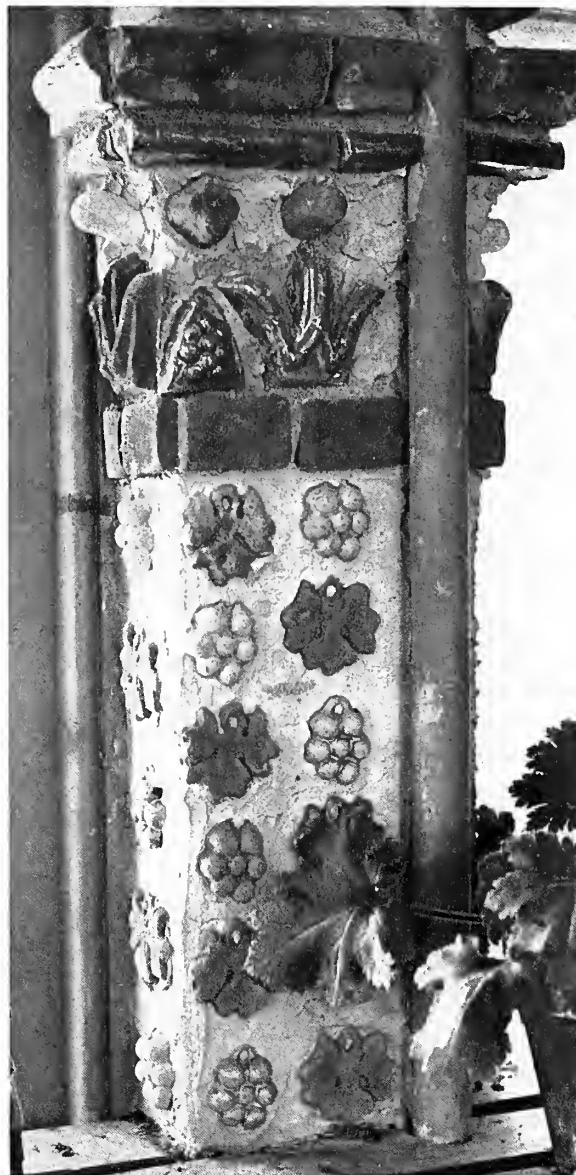


Fig. 4. Detail for a conservatory. Filaster decorated with relief tiles in silhouette, pushed into wet concrete, thus avoiding necessity of pointing. Capital adapted from lotus design recently excavated at Tel el Amarna, Egypt. Blue grapes and green leaves with other decorations in brown, buff and red, glazed and unglazed

Economical Ways of Using Cement with Decorative Effect

shall conform to all the requirements of good taste, but at minimum cost. While designs should be simple and picturesque, the builder should be careful to avoid forcing things in that direction by having lines out of plumb and coarse surfaces exaggerated to the last degree. Built up in an honest, straightforward way, to answer an honest purpose, and with durability, economy and utility in mind, a row of

would result in a picturesque pergola. Expensive form work of matched lumber is not necessary where the designer considers the utility of a thing instead of seeking the ornate. These simple forms also permit the use of rustic timbers in arbor construction.

Referring again to the cover page, we find the artist has drawn not only a simple column but several things quite as easy to construct. Plain concrete steps lead into the garden. In the foreground is a perfectly simple concrete fountain. The gravel walks, which might also be of concrete, are bounded by low concrete walls, and under the shade of a tree is a plain concrete bench. None of these is elaborate or complicated in detail. The objects are very few, yet the garden appears to be well furnished.

As seclusion is one of the delights of a garden, attention is called to a modern method of constructing a concrete fence. It requires years to cultivate a high hedge. A board fence will soon decay and if very high is quite expensive. Walls of brick and stone involve high price labor. Concrete is an economical and ready substitute for all of these. The fence



Fig. 5. A border consisting of relief tiles in silhouette banded with flat rectangular tiles, the whole representing a grape vine with fruit and leaves in three repeating units of pattern. Tiles are set in light cement plaster. The cement background is freely used as part of the design. The central tiles are pushed into the wet concrete. Colors: red, green, blue, black, gray and buff

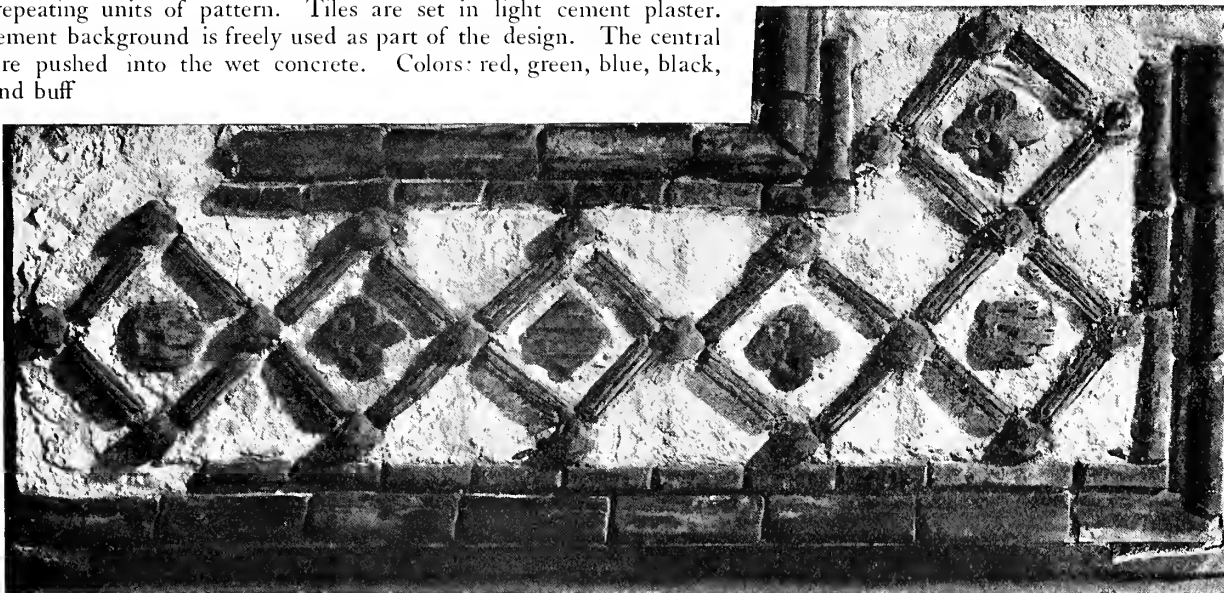


Fig. 6. Detail of Gothic border made in relief tiles in silhouette set in uncolored cement plaster. Colors: green, black, brown, gray, red and buff. These tiles pushed into the wet plaster do not require pointing

these columns would be decidedly picturesque and useful.

The subject of columns has been discussed at length because the structural principles involved may be made the key-note of all concrete work of this simple, inexpensive yet pleasing character. The ingenious man will apply the same rules to the construction of a garden wall, bench or fountain. Plain concrete walls, surmounted by smaller columns,

shown in Figures 7 and 9 consists of iron posts set in concrete footings, with expanded metal attached to posts and bars, and the whole plastered with concrete. The result is a satisfactory and durable fence which will require neither paint nor repairs. It should be stated that in all construction of this character, the cost of labor is an important item. For example, a concrete wall four feet high and eight inches thick, could be constructed under

ordinary conditions for about one dollar and sixty-five cents per running foot. This estimate includes price of materials, forms and labor. If the builder were competent to supervise the work and employed cheap lumber for forms and ordinary labor, he might reduce these figures materially. The fence or wall shown in Figure 8 is a more costly and substantial affair.

Reference has been made to the decoration of concrete surfaces with tiles and mosaics. The latter should conform to the character of the concrete and may, as stated, be but a small part of the whole structure, a mere sprinkling of color, so to speak. The trued-up, machine pressed tiles, common in hotels and other public buildings, do not harmonize with concrete. There is required something bearing the impress of hand treatment, thus giving emphasis to its plastic qualities. The accompanying illustrations of tiles show the great possibilities of this form of decoration. The concrete forms the background for the tiles, which



Fig. 7. Making a cement fence with expanded metal. The latter is plastered with cement mortar, making a cheap but desirable fence

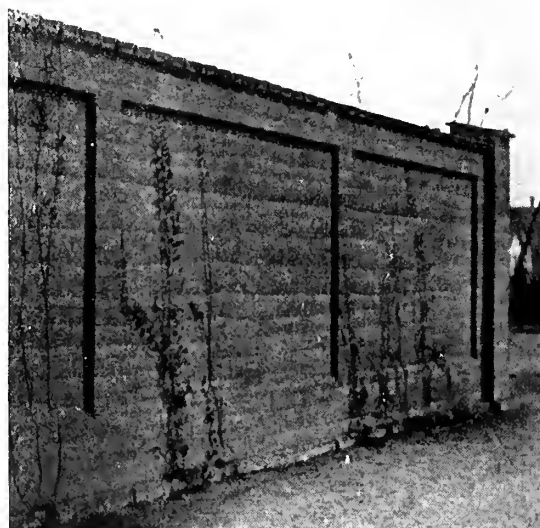


Fig. 8. Another style of concrete fence or wall with tile coping

may be glazed or unglazed, flat or in high relief. It is a matter of regret that the rich colors of the tiles cannot be reproduced. The designs in high relief are peculiarly suited for concrete as they conform to its uneven surface. In many of the illustrations shown the tiles were merely pushed into the wet mass of concrete or plaster, thus doing away with the necessity of pointing. They look well whether used in profusion or merely to introduce spots of color here and there. In other words, the design may be governed by the amount one can afford to spend for tiles. A

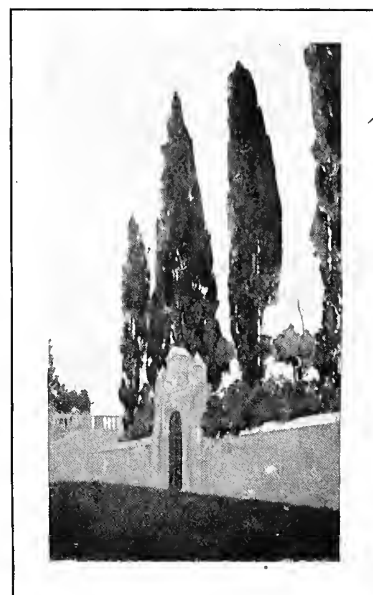
bench or column can be made to cost anywhere from two dollars to one hundred dollars, so far as encrustation with tiles or mosaics is concerned.

Referring again to the necessity of having decorations of this character conform to the surface of the concrete, attention is directed to

(Continued on page 11, Advertising Section.)



Fig. 9. Expanded metal and concrete fence as it appears when finished



Winter Trees—A Plea

By HELEN CHURCHILL CANDEE

THOSE who have dreamed under Italian skies, long for Italian trees at home. Can we not have them? Say if you like that I know nothing whatever of tree-growing. Who does, forsooth, except a few specialists, and these holding mightily to tradition? The child cries for what he wants and it is his nurse's business to see that he gets it, or else endure with dignity the childish flings and arrows. It is for the man who gardens to tell us that we shall have our desire for Italian trees. Palms and ilexes in Maine, no; but perhaps cypress and stone pine say, in Lakewood, New Jersey, or Richmond, or any place less bitter than New England in winter.

If you think it is not worth while, Mr. Arboriculture, if you stand on the fact that we have trees to make Italy weep with envy in our maples, umbrageous and brilliant, in our elms, which God! sure made in a spirit of grandeur and grace; if you think it not worth while to grow Italy's trees for us, then nothing will help you but to meander from Naples up to Rome, wriggling back and forth from town to town on the way to Florence, striking the sea at Viareggio and caroming off to Ravenna's pineta on the other side, and finally reaching the rise of mountains north of Lombardy's plain where nestle the lakes with their much sung villas. Then when the trees you have thus seen possess your soul, as they surely will, you will say, "They *shall* grow on our soil!"

‡ If your journeying is in winter, the determination is but the stronger, for the trees that hold the heart in that land of delight are those which change not with the seasons.

Leader of them all is the cypress, the tree that

marches from end to end of Italy, that trails over steep hills like soldiers in single file, that stands amicably in straggling groups as though for familiar conversation, that forms an eager circle around a mirroring pool, or that stands a lonely guardian at a gate of entry. It is man's ministrant and cares alike for the quick and for the dead. It nestles a garden seat, where beauty listens to tales of earnest deception; or tenderly benign, makes less lonely the sacred graves of poets fallen by the way.

The cypress tree is almost human in its conduct, and so worthy of human love. This love it gains at the first introduction, down in Naples where the ships land the modern of the New World and bring him to happy confusion, drenching him with wave after wave of varied sensation. He comes up gasping after seeing the miseries of poverty-ridden life in the dark cracks between masonry that serve as streets in town and city, and there stands the cypress pointing to God in heaven. He comes up gasping too, after the first waves of antiquity greet him—there stands the cypress firm and comfortable, a companion whose mood can be counted on. And when he first is dashed by the spray of that great wave which will drench his entire life—the Renaissance—it is the strong, calm cypress that holds him steady—it lived then, in that dazzling period for those brilliant men; it lives now, for the modern.

To know the cypress it must be lived with—another human attribute. It is not to be made an acquaintance by a glance as you pass along the road. It is no peasant, but a very aristocrat, with all prejudices toward dignity and reserve, and reveals moods only to tried friends. By discreetly regarding my cypress



THE POOL AT VILLA FALCONIERI

neighbors from the windows of my villa on the slope toward Fiesole, I learned how deeply sentiment possessed their hearts. In the morning they bristle with work-a-day alertness, and clear vision, simple as the air about them, sharp cut in outline, of practical address. The sun lowers, slips down behind far ragged mountains of Carrara—the cypress caught his passionate gaze, and while through the valley of Arno the river grows dark, the cypress glows red with remembrance of that last meaning look.

And when her color fades you never know, for it is already grown too dark to see, but this is plain, she has gained new grandeur, new importance. She lifts her slender height against the huddling foliage of paler trees, gathers close her sumptuous velvet gown, shows her marvelous symmetry against the paling horizon where one bright star crowns her—and stands in revery, queen of the passionate Italian night.

The cypress avenue at Tivoli's Villa d'Este—its beauty is so voluptuous that almost you resent its power, crying, "It is too much—I swoon!" And besides, in that spot is

the tourist—a quality only pardonable in yourself.

But some cool humid day of quiet February, Frascati gives with lavish love the secrets of her garden's beauty, and the cypresses of the Falconieri embrace the soul of man, leaving enduring imprint. Up the long hill—but not for the hill-top view—through the big gate, through a smaller one, up a sloping bit of wood, a few quick strides to the left along a tiny path—and then—the assemblage of all that the soul of man needs to cast it into despair or lift it to high heaven, or lap it in sweet human joy.

There is an open-air chamber, a long square, floored with fresh fragrant turf, the four walls, columns of living green rising until the tinted sky rests on the firmness of their pointed tops, strong-limbed young caryatids holding the heavenly roof. In the center a pool mirroring all. As if the infinite silence of peace might be misread into the silence of despair, the fountain throws music and motion through the enchanted spot by one jocund spray.

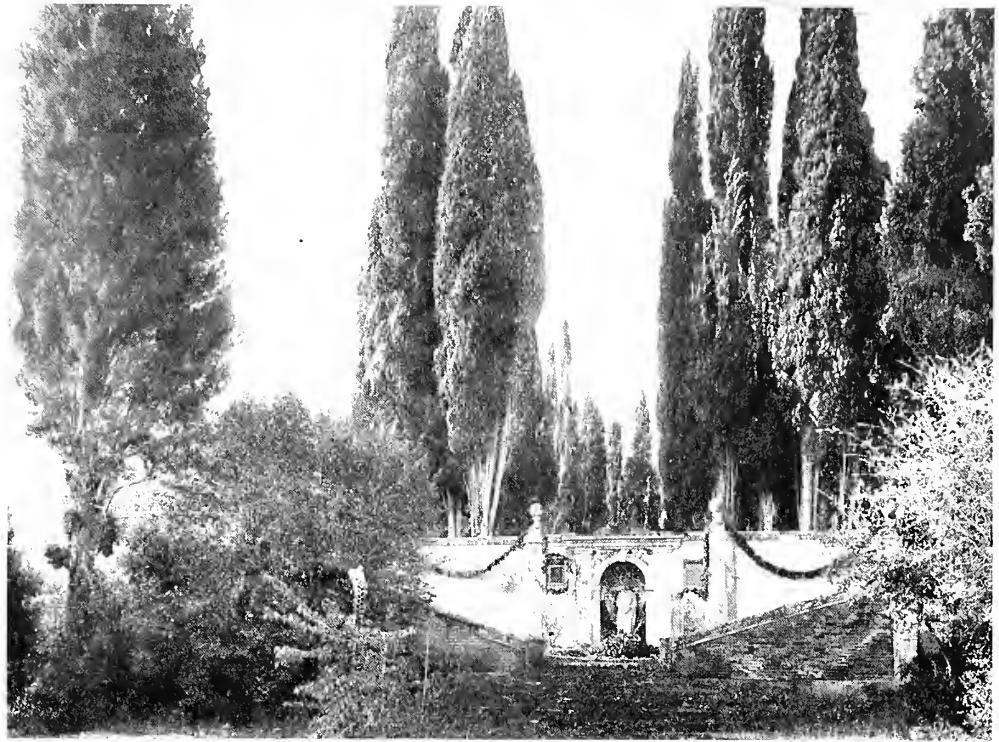
Human feelings are deeper and older than human



PINES IN THE PUBLIC PARK AT ROME

speech, this cypress chamber of colors and shades banishes all words and its tenants only feel. Yet it was into this sacred enclosure that a tourist burst discontent, whining, "But after all that long climb I don't see the dome of St. Peter's!"

One more word on the cypress; it is not only tree, it is architecture, and counts as such on the landscape. You get used to this in Italy, and feel the spell of the fairy-land where even lemons are not dry-groceries in boxes and dozens, but are offered you with their pale gold gleaming on fresh stem and foliage. The cypress counts as columns, as walls, as gate posts—whatever the architect wills, and even dares reflect the sun like stone-work at eventide when shadows are long and lights are red. Next closest to the heart is the umbrella or stone pine, another wonder which make landscapes as unreal as walking in old pictures. Until seen in the flesh (they have hearts, and hearts are flesh!) they have seemed the dizzy imagining of an artist, like a purple cow or other vision of the painter. But here



AROUND THE LAKE AT VILLA FALCONIERI

they are in Italy, real trees, every-day practical trees, giving their lower limbs for man's fuel and spreading their tops for the protection of his skin and the joy of his eye. Poet's trees they are too—trees to wander under, to dream under—like those which crown Naples in the wondrous grove of Villa Floridiana, like those filling the expanse of Villa Borghese, Rome's pleasure park.

Lofty, impressive, inspiring—almost aloof, impersonal they seem—yet they are the poet's inspiration. Hard by Ravenna's sad decay, stretches seaward the pine forest where Dante paced in the bitterness of his exile from scenes he loved, and under the trees' strong influence wrote his enduring thoughts. That pine forest stands now as then, and through it flits the strong and bitter spirit of the Poet.

Another came long after, Byron, and for two years trod this same forest—but the two cannot be spoken of together. It takes Nature's patience and long-sight to harbor such dissimilarities in one setting.

Shelley's pine forest was the other side, way over toward Livorno, and got



LIVE-OAKS IN THE PUBLIC PARK AT ROME



VILLA ALBANI, ROME



ENTRANCE AT FRASCATI

tangled in his books, for here he lived and wrote his last heart-throbs.

In single spies the pines are adorable green powder-puffs, feathery pompons, ornamental fluffs to be sprinkled through the landscape and to give a shiver of pleasure to the ecstatic worshiper. Thus we see them at Villa Albani and in a thousand other seductive places. Down in the south flourishes the wondrous *quercia*, the live-oak, the ilex, which beguiles the winter landscape into summer, for who can walk the long alleys of the Villa Borghese or the Pincio on a sunny winter morning without living in his heart a summer day? Demurely trimmed they stand decently before the Villa Medici to guard the view of Rome, and behind the villa of the picture gallery they screen and soften the old marbles around the green.

And the palm in the south—also in the north, for the palm is able to stand a bitter wind with icicles in it, and the cold that comes in from the sea up Genoa way, on the Riviera Levante. It only asks that its roots be not held fast in solidly frozen ground. In fact it is a bluffer, claiming to be a tender languisher of the tropics, but if you brush away its affectations,

capable of Spartan courage—and by this is its charm made infinite.

Now what is the summing up of all this pother about Italian winter trees? A prayer to the arboriculturist to give to those of us who love to stay in our own country, a chance to enjoy these same beauties here, and that without a weary journey to California's reliable climate, or to Florida's winter respite from her enemy the sun. The reproduced Italian garden is with us. It is the latest note in our landscape gardening, and we have adopted it with avidity. The formal garden alone is not enough; it must be Italian. And this, with delightful inappropriateness is true, whether the rich man's home be on the sandy reaches of New Jersey or on the stern and rock-bound coast of Maine.

But it is not enough that a man shall erect a few yards of concrete pergola, plot out spotty flower beds, and sprinkle among all these the product of the stone-cutter's atelier. Something yet is strangely wanting. It is the trees. To those who have read and dreamed, lived and loved, in the true Italian garden, the modern affair without the proper trees in or near it, is but a weakling stabbing at deep sentiment.



GATEWAY AT FRASCATI



Silver sugar bowl and cream pitcher, Mrs. D. P. Page, Newburyport, Mass.

Rosette teapot with mushroom-shaped finial

Pitcher and plain creamer, 1805, Mrs. D. P. Page, Newburyport, Mass.

The Seductions of Old Silver

By MARY H. NORTHEND

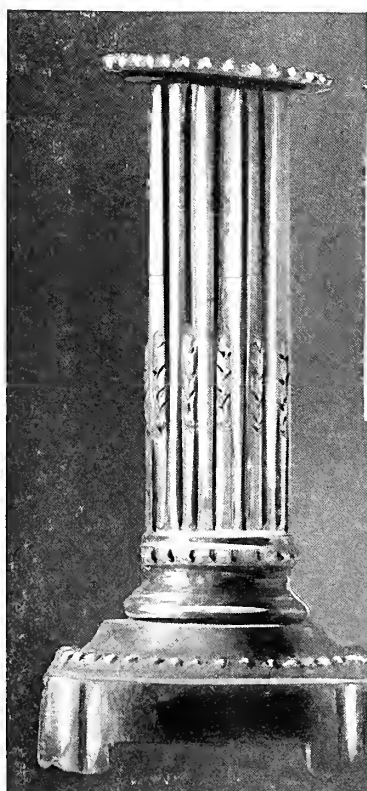
THERE is a widespread and growing interest in all old silver, especially in such pieces as can be traced back to Colonial origin. Salem, whose commercial prosperity was well established by the middle of the seventeenth century, has some wonderfully good pieces of Colonial silver, many of which are family heirlooms.

The early American silverware, like our early furniture and architecture, is thoroughly characteristic of the tastes and mode of life peculiar to that period in America. It is simple in design and substantial in weight, thus reflecting the classic mental attitude of the people. Social conditions here would not warrant any imitation of the magnificent baronial silver which was then being made and used

in England. Many of the pieces in these collections come to us hallowed by a hundred associations and by traditions recalling the lives of our forefathers in all their manifold phases. The sight of the silver communion service recalls the early history of our New England churches, it reminds us of the devotion of the people to the institutions about which revolved both the social life and the political.

Only the identity of the maker is revealed by the hall-mark on American silver. There is no trace of the date letter, so prevalent upon English pieces of the same period, although various emblems appear, which were used as trademarks, peculiar to the owner. In cases where the crown appears above the initials, it was merely a passing fad to copy the mark of certain English silversmiths who enjoyed royal patronage.

The business of making silverware in the colonies seems to have been profitable from the first. The earliest silversmith of whom we have any record is John Hull, born in 1624 and dying in 1683, who amassed much wealth through his appointment as



Silver candlestick, Mrs. W. D. Northend, Salem, Mass.



Caddy spoon and two styles of creamer, all of the eighteenth century



Silver tankard, Mrs. William West, Salem, Mass.

Tankards, pre-Revolutionary time, from a Salem collection

Tankard, Mrs. D. P. Page, Newburyport, Mass.

mint-master for Massachusetts in the old days of the Pine Tree Shillings. His name, together with that of his daughter Betsey, has been immortalized by Hawthorne.

That Captain Hull did not have a monopoly of his trade is proved by the fact that a beaker, which was presented to the Dorchester church in 1672, was made by one David Jesse. Also, a certain Jeremiah Dummer, brother of Governor William Dummer, was apprenticed to John Hull, to learn the silversmith's trade, in 1659, and has sent out much work stamped with his own name. He also taught his trade to his brother-in-law, John Cony, who engraved the plates for the first paper money that was ever made in America.

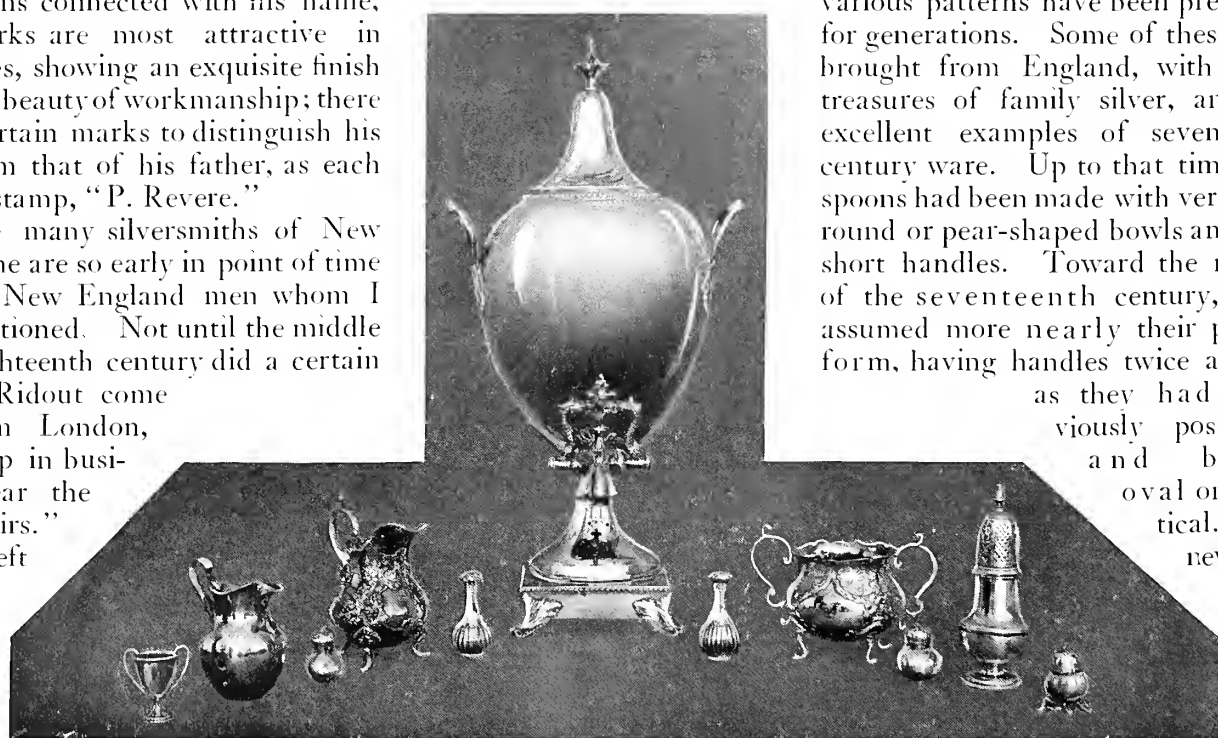
Most famous of all New England silversmiths, was Paul Revere. Besides the historic associations connected with his name, these works are most attractive in themselves, showing an exquisite finish and great beauty of workmanship; there are no certain marks to distinguish his work from that of his father, as each used the stamp, "P. Revere."

Of the many silversmiths of New York, none are so early in point of time as these New England men whom I have mentioned. Not until the middle of the eighteenth century did a certain George Ridout come over from London, and set up in business "near the Ferry stairs." He has left us beau-

tiful candlesticks, marked with his name, and by these is he remembered. At about the same time Richard Van Dyck, tracing his lineage to the Knickerbockers, made very handsome flat-chased bowls, and Myer Myers, seemingly of similar origin, set his stamp upon finely proportioned pint cans, having an ear-shaped handle and a pine-cone finial.

At a later date, shortly subsequent to the Revolution, a silversmith named Tragees made beautiful sugar bowls with urn-shaped finials; and Cary Dunn, who held a position in the Custom House, designed exquisitely engraved teapots, having the cover surmounted by a pineapple as the emblem of hospitality. These early makers stamped their names plainly upon their work, so that the task of approximating their age is thus rendered easy.

In most families silver spoons of various patterns have been preserved for generations. Some of these were brought from England, with other treasures of family silver, and are excellent examples of seventeenth century ware. Up to that time, tea-spoons had been made with very deep round or pear-shaped bowls and very short handles. Toward the middle of the seventeenth century, they assumed more nearly their present form, having handles twice as long as they had previously possessed, and bowls oval or elliptical. The new style



Silver owned by Mrs. H. P. Benson, Salem, Mass.

The Seductions of Old Silver

was sometimes dubbed the "rat-tail spoon," in derisive comment upon its long and slender handle. It will be seen from the picture that many of our earliest teaspoons were no larger than the present after-dinner coffee spoons.

It is probable that no other type of spoon possesses the interest, not to say the money value, of the old Apostle spoons, which came into fashion in the sixteenth century. At that time it was an English custom for the sponsors to present these spoons, as baptismal gifts, to the children for whom they made themselves responsible. A wealthy godparent would give a complete set of thirteen, but a poor man generally contented himself with giving simply the one spoon which bore the figure of the child's patron saint.

The complete set consisted of the "Master" spoon and twelve others. The "Master" spoon has upon the handle a figure of Christ, holding in one hand the sphere and cross, while the other hand is extended in blessing. A nimbus surrounds the head, in all these spoons. Each apostle is distinguished by some emblem. Saint Paul has a sword, Saint Thomas a spear, and Saint Andrew a cross. Saint Matthias carries an axe or halberd, Saint Jude a club, Saint Bartholomew a butcher's knife, and Saint Philip a long staff with a cross in the T. Saint Peter appears with a key, Saint James the Greater with a pilgrim's staff, Saint James the Less with a fuller's hat, and Saint Matthew with a wallet. Saint John has one hand raised in blessing, while the other holds the cup of sorrow.

Whole sets of these spoons are very rare. In fact, there are said to be but two whole sets in existence, with another set of eleven. One of these sets sold in 1903 for \$24,500, while another set of less ancient date brought \$5,300.



Cruet stand, early part of the nineteenth century, private Salem collection



Sugar bowl and sugar tongs, Mrs. D. P. Page, Newburyport, Mass.

A single Apostle spoon, bearing upon its handle a figure of Saint Nicholas, and upon its stem the inscription, "Saint Nicholas, pray for us," sold in London for \$3,450, a few years ago. This is said to be the highest known price ever paid for one single spoon.

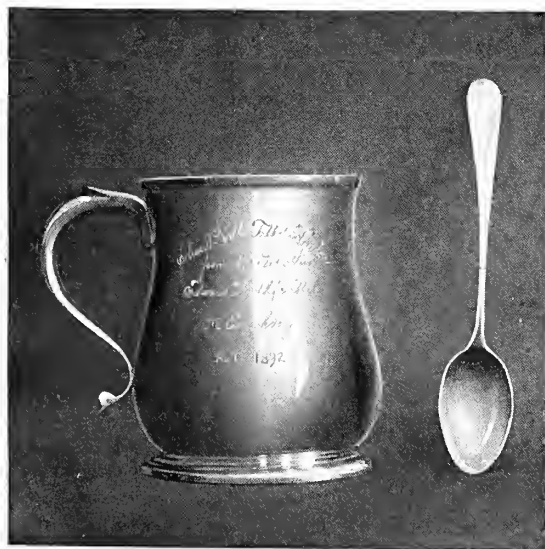
The oldest hall-marked Apostle spoon is dated 1493, while the most modern of which we have any record bears the date of 1665. It is probable that the custom of giving these baptismal presents began to go out of fashion at that period.

Other spoons of great interest, although not so old as the earliest Apostle spoons,

are the curious little "caddy-spoons," which came into vogue with the first popularity of tea-drinking more than two centuries ago. The tea was at first kept in canisters, whose lids served as a measure. Then came into use the quaint and dainty tea-caddy, with its two-lidded and metal-lined end compartments, and a central cavity to be used as a sugar bowl. A favorite and poetic custom of the old sea-captains, upon visiting China, was to have their ships painted upon china caddies by Chinese artists, as gifts for wives or sweethearts at home.

Now since the sugar bowl was a part of the tea-caddy, the use of the caddy-spoon or scoop became immediately popular. All of these spoons have very short stems and handles, with bowls of fanciful design, perforated, or shell-shaped, or fluted. A few were made like miniature scoops, with handles of ebony; while others were perfect imitations of leaves, the leaf stem curling around into a ring, to make the handle.

In this country, caddy-spoons came into use after the



Tankard and spoon, owned by Mrs. F. Pousland, Salem, Mass.

Revolution. Until very recently, they have been neglected by collectors, and were to be bought at a low figure; but all that is changed, and the price is from fifteen dollars upward in most cases, besides which, the purchaser must take his chances as to the genuine worth of his bargain, as many imitations are being put upon the market. It is no proof of genuine worth that the spoon may be bought in an antique shop on a quiet street of some sleepy old seaport town. This is just the spot likely to be chosen for perpetrating a fraud. The most common counterfeit is made by joining a perfectly new bowl to the handle of a genuine Georgian teaspoon that bears an irreproachable hall-mark. The unusual length of handle betrays the cheat, which can be further proved by the presence of a flattened spot, similar to a thumb print, where the bowl joins the handle.

Still another fraudulent specimen has a false hall-mark. These counterfeits were probably made outside of this country, perhaps not even in England. The hall-mark is the stamp of a head that bears no particular resemblance to George III., for whom it is possibly intended; a lion that may, perhaps, be near enough in design to pass for the royal British brute; and signs and letters, half-effaced, which in conjunction with the king's head and the lion, make up an imitation of the Birmingham hall-mark. Of course it would not deceive, for an instant, the experienced buyer in a good clear light; but the shops are often darkened to a kind of twilight, and the inexperienced amateur detects nothing wrong about the spoon, which is usually made after some uncommon and attractive style.

As this fraud is of recent date, no examination would be necessary for spoons known to have been in a certain family for some years. These spoons were made of Wedgwood ware, china, glass, agate, or tortoise-shell, as well as of silver. There are beautiful silver ones in the shape of a hand or of a flower.

Another spoon, which passed out of date with the caddy ladle, was the so-called caudle spoon. It might be well to explain to the present generation that caudle was a preparation of wine, eggs, and spices, which was commonly fed to invalids, in the latter part of the eighteenth century. The caudle spoon,

perforated or entire, but with a longer handle and smaller bowl than the caddy spoon, was employed to stir the mixture. It is now obsolete, as is the snuff spoon, another relic of the whimsical customs of yore. There was a season when it was stylish to carry a snuff-box, and to take a pinch one's self, now and then, or to offer it to a friend. The snuff spoon was used to avoid dipping the fingers into the powder, which would of course soil and stain both finger-nails and cuticle.

As the caddy was the companion piece of the caddy spoon, so the caudle bowl is associated with the caudle spoon. The Salem specimen stands six inches high, and has a capacity of three pints. It has two handles, and is embellished by a broad gadroon chasing at the base, and by fluted gadroon chasing about the body. The caudle cup, shown with it, is severely plain, but has a good outline.

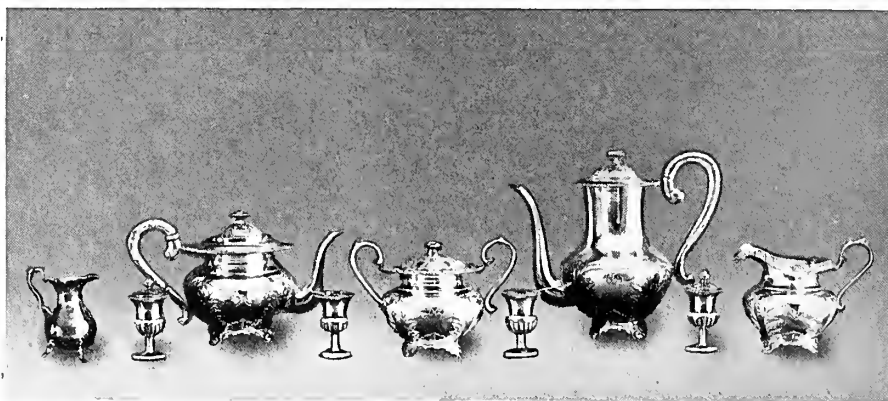
Tankards, both with and without covers, were in

common use, toward the close of the seventeenth century. In size, they varied from a capacity of one quart to that of three. They were often fitted with a whistle, by the blowing of which the butler's attention could be

called to the fact that the tankard needed filling. From this custom, arose the old saying, "Let him whistle for it." The singular expression, "A plate of ale" comes from the fact that in old inventories, tankards are listed as "ale plates."

The largest Salem specimen has a capacity of one quart only, and is beautifully chased in a rose-and-pineapple design, around the body and upon the cover. This chasing is much worn, not only by the passage of time, but also by the pitiless polishing of the methodical New England housekeeper. This is a straight-sided tankard, with a well-curved top, which necessitates a long and tapering thumb-piece. The handle is large and well tapered, extending well above the rim. All these specimens belong to the Revolutionary epoch.

The style of silver made and used in this country during the first half of the nineteenth century is well typified by the sugar, creamer, and teapot shown in this article, and recognizable by the pineapple finial upon the teapot and sugar bowl. This style was originated by Cary Dunn of New York at the close of the Revolution, and won immense popularity. The pineapple which is its most notable decoration has



Silver belonging to Dr. Hardy Phippen, Salem, Mass.

The Seductions of Old Silver

always been accepted as the emblem of hospitality; while the primrose pattern about base and body is neat and tasteful. The lines in these designs are less severely simple than in some, but are excellent, nevertheless.

Another favorite style of this same period is shown in the graceful little pitcher whose sole ornament is the rosette where the handle joins the body. Rosettes were high in favor in the early part of the nineteenth century, and were shown in the furniture of that day as well as in the silverware.

The charming little pitcher which stands upon three legs is a veritable prize, literally as well as figuratively. During the war of 1812, our Salem privateers seized many a valuable cargo. Among the confiscated treasures was this dainty little silver pitcher, handsomely engraved, and bearing the coat-of-arms of a prominent English family. In the division of the confiscated goods, this article fell to an ancestor of Mrs. W. D. Northend, of Salem, who has received it by inheritance.

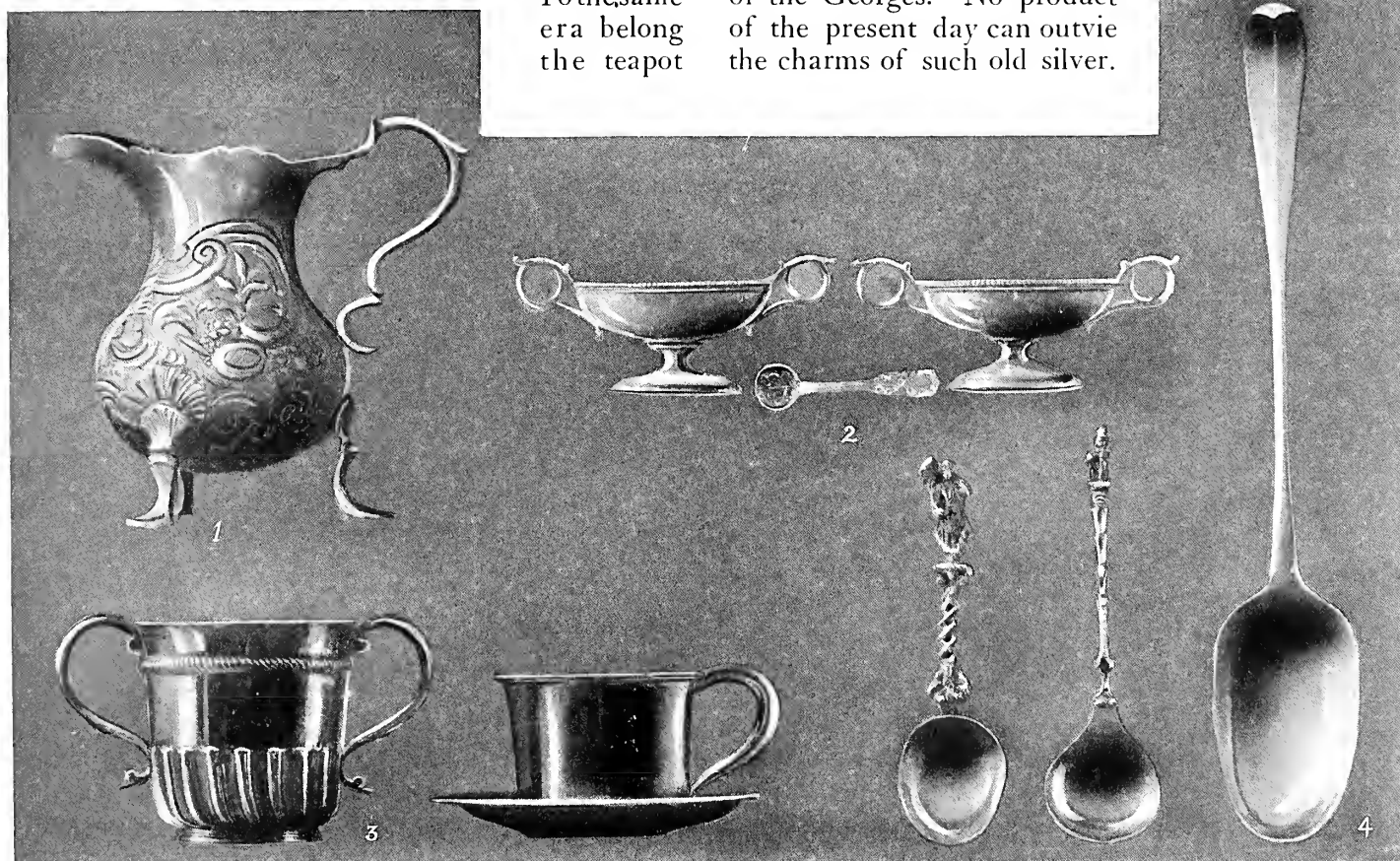
The cruet stand belongs to the same period. Fifty years ago, these were in common use upon the tables of our ancestors. Fashion has relegated them to the sideboard or to the top shelf, where the old-fashioned high silver cake-basket keeps them company in exile.

To the same era belong the teapot

with its rosette bowl and mushroom-shaped finial, which was among the bride's presents at a wedding in 1804. The sugar and creamer, which are shown, belong to a later date, as they were bridal presents received in 1867. The beauty of the lines in these two specimens falls far short of the standard set by American manufacturers of Colonial times.

The tall sugar bowl, mounted upon a standard, is more than one hundred years old, as are the tongs beside it, with their delicate acorn-cup pattern. In the larger piece, the rings which form the handles pass through the mouth of a dog's head, upon each side. The feet which support the standard suggest the work done in the furniture of that day by Chipendale, Sheraton, and their followers. To the latter days of the eighteenth century belong an endless yet interesting variety of patterns of pourings, salvers, sugar bowls, perforated baskets for loaf sugar, tea and coffee pots and innumerable table utensils.

Another article which is now found but rarely is the nutmeg-holder or spice-box. The interior of the lid was roughed for use as a grater, and few were the "night-caps" but had a final touch added through its use. While the usefulness of the spice-box and the snuff-box has long since passed away, yet they are treasured because of the pictures they bring to the mind's eye of the old days of the Georges. No product of the present day can outvie the charms of such old silver.



1. Silver cream pitcher owned by Mrs. W. D. Northend, Salem, Mass. 2. Bowls for loaf sugar, and a caudle spoon, belonging to the Revolutionary period. 3. Caudle bowl and caudle cup of the same period, and in private collection. 4. Two Apostle spoons, and a rat-tail spoon, all dating back to the eighteenth century, from a private collection

Building Indestructible Homes in Four Days

BY LAWRENCE LARUE

HAD some of our mechanical geniuses been contemporaries of Romulus, the old adage, "Rome was not built in a day," would probably have had but small excuse for ever existing. It would have been a close call at least, for had the old Romans possessed our modern method of building a substantial, permanent dwelling in four days with the employment of but a comparatively small number of men, it is difficult to surmise just what they would have been able to accomplish with their multitude of slaves and their prowess, push, and pluck which enabled them to perform so many seemingly impossible tasks. Under those conditions, Rome would probably have sprung up as quickly as some of the "mushroom" cities of our own Western frontier during a "boom," and its seven hills would have been covered with palaces, residences, and villas in almost as many days.

One would not ordinarily suppose that a house sprung up in a night, as it were, or in four days at the most, could furnish as substantial or comfortable living accommodations as one built of wood, stone, or brick in [the construction of which several months must needs have been spent; but a trial has proved that such is the case, and concrete, both in the brick and "monolith" form, has stepped to the front as a building material which, in point of the ease and despatch with which it may be used, bids fair to rival the mud and clay of the Southern Indians; as a material which combines the strength of iron and steel with the enduring qualities of granite; is a substance as fireproof as asbestos, as impervious to water or dampness as stone; and as easily obtained as the cement, water, and sand of which it is composed. In consequence, all buildings constructed of reinforced concrete are fireproof, clean, cool in summer, warm in winter, as easily erected as an adobe or log cabin, and as strong and substantial as any refuge which our primitive forefathers ever hewed out of the solid rock in the cliff.

Let it by no means be supposed that concrete is new as a building material for it was used by the Romans several years before the days of Julius Cæsar.

It is evident then, that the progress has been made, not so much in the manufacture of the concrete, as in the methods of applying it in suitable shapes for forming the desired buildings, and it is in this that the two methods of "monolith" concrete construction now before the public differ. Thomas A. Edison's device, or idea rather, consists in constructing the

shell or mould of the entire house from steel or other suitable material and then filling this with the concrete. After this has dried sufficiently, the shell or mold may be removed and a building of solid concrete remains which will become harder and more substantial as time progresses. Houses built by this method are known as the "monolith" type as opposed to the pressed block style which, as the name implies, uses pressed blocks of concrete laid one above another as a mason would lay brick or stone. Construction of the latter type naturally necessitates a plant for the mixing of the cement, sand, and other ingredients, and machinery for forming the pressed blocks. Even then, when these have been transported to the building site, the work has progressed no farther than would be the case were the structure to be built of stone, and as a consequence, concrete as a building material has proved to be more expensive, even, than stone.

The monolith, or one-piece, method of concrete construction has been in use for years, but it too, demanded an initial outlay of capital that proved prohibitive in most cases, and in consequence, private buildings of solid concrete are exceedingly rare. Mr. Edison pointed out that the excessive cost of this construction lay in the fact that the molds, used for forming the frame or shell of the building and into which the concrete was poured, were of wood and consequently could be used but once, and that the erection of these same molds formed a large part of the initial outlay required. "If," argued he, "I could make some steel molds which could easily be erected and which could be used over and over again in the construction of successive buildings, I would be able to cut the cost of construction in half and build a completed house in a few days." Briefly stated, the outcome of Mr. Edison's reasoning resulted in the design of a complete hollow steel structure having the shape of the house to be built and which is to be completely filled from the top with the concrete mass. This concrete can be poured in twelve hours, and after the mass has dried sufficiently, the frame may be removed, and—behold, the finished house. If the concrete, as it is poured, be reinforced with steel rods, so much the better, as these serve to give extra strength and to prevent the walls from cracking.

It is evident that the chief objection to this method of construction will be found in the time and labor required to supply and erect the mammoth steel molds, and that many days might be wasted in the

Building Indestructible Homes in Four Days

transportation and assembling of these. It is in the construction of these molds that the new method differs from the Edison system, and although in both cases the result is a concrete monolith, the similarity ends there. The new system uses a series of interchangeable molds in separate pieces, and by means of various combinations of these, different designs, shapes, and sizes of houses may be obtained. The progress of the work under this method would be somewhat as follows:—The molds and reinforcing rods are assembled and set up on the desired site the first day and the concrete for the first floor is then poured; on the second day the molds are changed and the concrete for the second story is poured, and so the work progresses, a completed story a day. For the average size of dwelling, the whole house could be constructed in four days.

It is not to be supposed that this will include the plumbing, electric light wiring, or paper hanging, but it does provide for floors, partitions, ceilings, staircases, porches, outside steps, fireplaces, mantles, and in fact, everything which could be considered a part and parcel of the house proper. Should any ornamental design be desired, either inside or out, patterns may be introduced in the proper molds.

The system of molds is not the only invention which contributes to the rapid completion of a monolith house, as is evidenced by the various devices in use in this connection. One of the most interesting of these adjuncts is the mixing machine which, when fed with the proper proportion of cement, sand, water, and crushed stone, will deliver a steady stream of concrete of the right consistency at the rate of sixty cubic yards every ten hours. With several of these machines operated by a small force of men, a sufficient quantity of well-mixed concrete can be supplied to fill the molds in the required time. Operated in conjunction with the mixers is the conveyor, of a special type which transports the concrete in a steady and uninterrupted stream to the molds; and by the use of these two labor-saving devices, a maximum amount of work can be accomplished with minimum attendant labor and consequent expense.

A study of the cost at which an ordinary eight-room dwelling can be erected by this method is interesting and instructive as showing the possibilities for relief which will soon be offered the dwellers of the tenement districts of the large cities. The original cost of the molds will be in the neighborhood of \$10,000, but as these can be used in the construction of thousands of separate houses and will probably be operated by contractors, the cost will be seen to be small when distributed among the individual buildings. The labor and material necessary for the construction of the house and the removal of the molds will probably aggregate in the neighborhood of \$1200, and if to this be added another thousand to cover the cost of interior decorating, plumbing, wiring, doors,

windows, and the like, we have a comfortable, substantial, sanitary dwelling erected at a total expenditure of a little over half of what any other form of construction would cost.

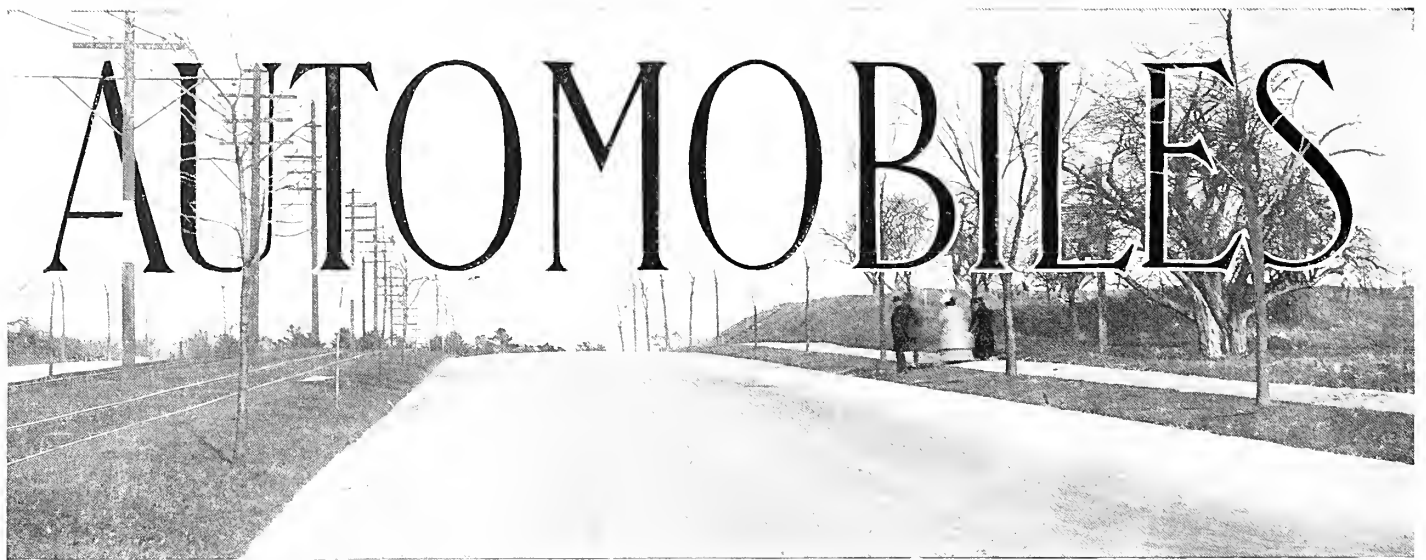
The fields which this cheap method of house building open up are practically unlimited, but undoubtedly medium-sized dwellings will probably offer the largest for the use of this method of concrete construction.

There is one thing a man should remember when giving his order for a reinforced concrete house: "As a man builds his house, so shall he occupy it," there can be no tearing down of this wing and adding of that, no cutting of a doorway through here or removal of a partition there, for alterations cannot be made after concrete has once "set." Dynamite is about the only agent suitable for such a task as demolishing, and the final cost of this process would probably be several times that of the erection of an entirely new building. Reinforced concrete structures are even earthquake-proof; it was a noticeable fact that the majority of the buildings which survived the recent San Francisco disaster were the monoliths of this type of construction—pretty good evidence that it would require more than the ordinary methods to tear down one of these "four-day mushrooms," and that they are built to *last*.

When one considers the number of concrete buildings in process of construction and already erected, and remembers the difficulties, excessive cost and disadvantages under which they were built, he realizes the field open to this interchangeable mold system which reduces the time, labor, and expense by half.

A striking example of the widespread use of concrete construction can be found in the newly completed shops of the New York Central system at Indianapolis. Here the large repair shops, store-rooms, supply houses, and even the workmen's dwellings are all built of concrete, and there is scarcely a stick of wood in the whole plant. Concrete makes the best foundations for stationary engines and heavy machinery such as derricks, cranes, steam hammers and the like, but this is probably the first instance in which this material has been used exclusively in the construction of the entire plant.

If this railroad, which like all other successful corporations is looking for the best results with the least attendant expenditure of money, has decided that concrete is the best building material for its purposes, its almost universal use when the interchangeable steel mold system is thoroughly installed may well be imagined. Then, it is to be hoped, there will be more of these "model towns" built with the workmen's homes erected near the factories, and with clean, well-lighted buildings replacing the dim, dirty, and ramshackle shops of many of our largest and most important industries.



Making Repairs Underneath the Car in a Private Garage

By HAROLD WHITING SLAUSON

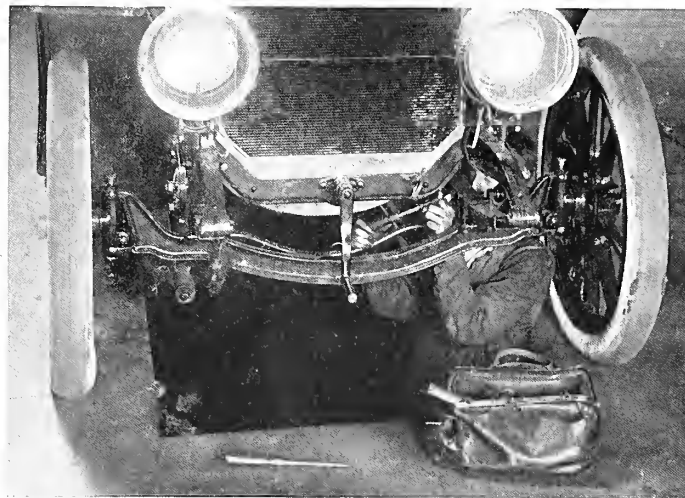
FOR years the comic papers and humorous periodicals have been devoting space to illustrations depicting mishaps to automobiles on country roads; and invariably the luckless owner or driver was shown sprawled on his back in a mud-puddle under the car trying to find the trouble. It makes no difference if the story which this picture was supposed to illustrate had plainly stated that the trouble lay in the radiator,—the repairs had to be made from a reclining position under the car. In fact this seems to the mind of the imaginative cartoonist to be the only possible way by which repairs may be made in the country. These pictures may have been more or less true to life several years ago when all motor cars had the engine and transmission in some nearly inaccessible place under the seat, but modern design with the power plant located under a removable front hood and the transmission system and clutch within convenient reach under the floor-boards, has done much to lessen the troubles of an ordinary breakdown, and temporary repairs can generally be made now from a much more dignified position than our artist friends would have us believe. Nevertheless it is oftentimes absolutely necessary when

in the garage for the chauffeur, or the owner if he does his own repairing, to replace some broken part or to make some final adjustment which can be performed only by obtaining a "worm's-eye view" of the car.

If the man who must work under the car is lucky enough to be in a garage where a pit is provided in the floor for such purposes, his troubles are fewer than those of his less fortunate brother who must squeeze his ten or twelve inches of chest between the floor and bottom of a car having from eight to fourteen inches of clearance. In a position such as this every muscle becomes cramped, the radius of action is limited, and a formerly good temper may be temporarily ruined.

At first sight it appears strange that so many of the new and so-called "up-to-date" garages have no provisions in the nature of pits to facilitate working under the car, but when it is remembered that many of these repair shops have cement floors and are located above the ground floor of the building, it will be seen that there are many obstacles in the way of properly fitting up a public motor car repair shop.

The owner of a small private garage does not have these troubles to



THE REPAIR PIT; TIGHTENING THE FRONT SPRING CLIP

Making Repairs Underneath the Car in a Private Garage

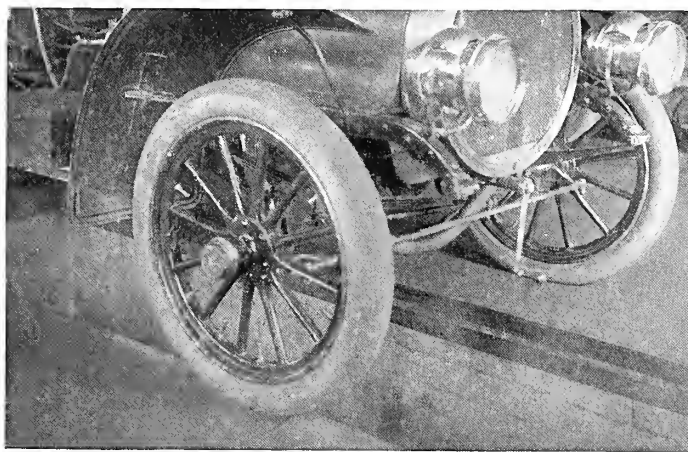
contend with, particularly if his building is of frame construction with a plank floor and no cellar. In this case the floor may be cut away leaving an opening about three feet wide and from six to twelve feet long, depending on the size of the car. Into this opening can be fitted a well-made box which may rest on the ground below and which should be fastened to the opening above. It may be necessary to make a small excavation in the ground to accommodate the box at the proper depth, and should this be in a locality where there is any danger of surface water accumulating, the outside of the box should be lined with zinc and soldered where the boards come in contact with the ground. This will keep the bottom and sides of the pit dry at all times, and will add to the durability of the box by preventing it from rotting. The depth of this pit should be about three feet and a half for a person of ordinary height, provided a seat is placed in the box. A convenient seat may be made by fastening a wooden cleat along the entire length of each side of the pit about eighteen inches from the bottom, and using these as supports for the ends of a plank of a length equal to the width of the inside of the pit.

This forms a removable seat and shelf for tools which may be placed in any part of the pit by merely sliding the board along the cleats. In case some work on the car requires a higher seat an additional row of cleats may be placed along the sides higher than the first ones described, and the board or plank used in the same way. A break should be made in this upper row of cleats to admit of the board being placed on the lower set when necessary.

It is of course advisable to have a strong cover made to fit over the top of the box flush with the floor of the garage, as it is probable that the pit will be used so seldom that it will be a decided advantage to be able to move the car to all parts of the floor with no danger of running it into an unprotected opening. This can be made in two sections with a couple of handles sunk in the upper surface of each part to allow of easy removal. The pit should be made as large as practicable so that, no matter what part of the underside of the car is being repaired, the opening will extend two or three feet beyond one axle of the automobile, thus making it easy to enter and leave the pit.

Electric light is the only form of artificial illumination which should ever be used in the vicinity of a

motor car or gasoline tank, and as nearly all large and small towns are now equipped with plants supplying even the farm houses in the environs with electric power, the installation of this, the only safe light for a garage, should be an easy matter. In addition to the minimum danger from fire which the use of electric light entails, it has the advantage of being portable, and by means of a long flexible cable a single incandescent lamp can supply light for the whole garage and car. It is convenient to have a socket or receptacle hanging down to within a few feet of the hood of the car, as adjustments to carburettor, spark plugs, magneto, oiler, coils, and in fact nearly all parts of the motor, may be made without moving the light. For the illumination of the underside of the car and other inaccessible places, special lamps are provided. These are attached to one end of a long flexible wire, the other extremity of which may be screwed into the socket in place of the ordinary globe.



CAR STANDING OVER PIT

The special globe is screwed into a wooden or hard rubber handle through which the wire passes, and is surrounded by a cage of heavy wire which permits of handling the lamp rather carelessly with small danger of breakage. This combination of handle, cage, and lamp is exceedingly useful as a "trouble hunter," and as the cage terminates in a hook, the light may be hung on any part of the car or

mechanism which gives the best illumination for the work necessary, and there is small excuse for the repair ever being made in shadow, as would be the case were a stationary light used.

Where the floor of the garage is constructed of wood it is of the utmost importance to see that the boards are kept absolutely free from gasoline and grease, as when they are once soaked with these substances the danger from fire is greatly increased. Every garage should be provided with a flat zinc pan to be placed under each car to catch the drops of oil or gasoline which are almost sure to accumulate under an automobile when standing still. These pans should be washed off frequently, and in this manner the floor under the car may be kept comparatively free from grease and dirt. If such precautions of cleanliness apply to the garage floor, they are doubly necessary for the floor of the pit, and it is of the greatest importance to immediately remove any oil, grease, or gasoline which may have been spilled there. Oily waste should never be left in the pit, and it is this tendency of the pit to collect all kinds of dirt

House and Garden

and refuse from the building that forms the chief objection to the use of one in a small garage. When a man does his own repairing, however, it is probable that he will be impressed with the necessity of these precautions, and realizing the danger from spontaneous combustion in the confined space of the pit, will make sure that no oily or greasy rags are allowed to remain there after the cover is replaced. Spontaneous combustion has been the cause of many "mysterious" fires which could easily have been prevented had due precaution been taken. Cases have been known where a piece of oily waste left in the bottom of an open motor boat was the cause of a fire which destroyed the whole craft, and if spontaneous combustion can take place so readily in an uncovered space, how much more is it liable to occur in the enclosed pit where the air may remain unchanged for several days at a time!

It should be remembered that the method of fighting a fire which occurs in a pan or tank of gasoline is entirely different from the ordinary practice where great quantities of water are used. In fact, if a fire should break out in an open pan or pail of gasoline, no water whatever should be employed as it does not serve to quench the fire in the least and is liable in addition to scatter the burning liquid to all parts of the floor.

A case of this kind occurred a few months ago in one of the large garages in New York City. A "helper" was cleaning an engine with a brush and gasoline. A pan was placed under the engine to catch the drippings, and in some unaccountable manner the gasoline on the motor caught fire and this was communicated to the contents of the pan.

A pail of water was thrown on the burning liquid, but this only served to scatter the fire in every direction and had no effect whatever in putting it out. It was only after the application of chemicals and sand

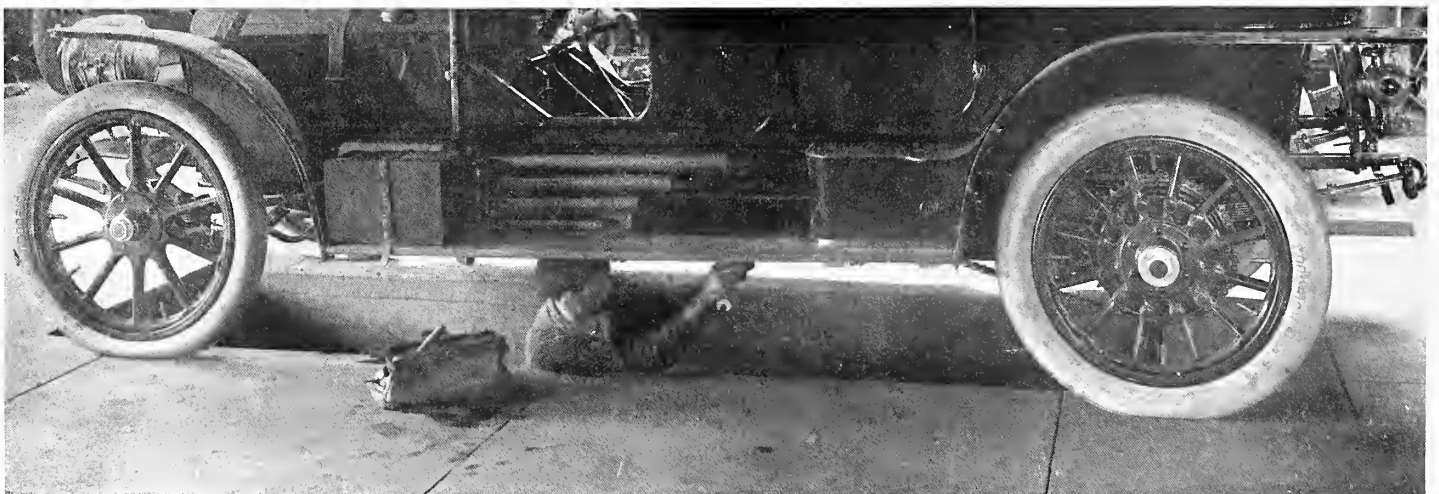
that the fire was got under control, and had the building not been absolutely fireproof it is certain that great damage would have been done. This well illustrates the advisability of having some kind of chemical fire extinguisher near at hand in the garage.

The most efficient of these chemicals come in the form of a powder put up in a long tube. In case of fire, the top of the tube is pulled off and the contents thrown at the base of the burning material, and the powder, at the instant of coming in contact with the intense heat, forms fumes which cut off the supply of oxygen and literally "starve" the fire. A pail of sand is also useful for smothering flames upon which water will have no effect. It is always well to carry one of these tubes of chemicals in some accessible place on the car, and by so doing many a disastrous fire in an automobile may be avoided.

For garages in which pits cannot be provided, special frames are made upon which the car may be run.

These frames are two or three feet high and as they are provided with casters, they may be moved to any part of the garage. The disadvantage of this method of getting at the underside of the car, however, lies in the fact that it will be rather difficult to move a heavy automobile up the inclined plane leading to the frame without the aid of its own power, and as this is often impossible owing to the nature of the breakdown which it is necessary to repair, it will be seen that this device is hardly suited for use in a small private garage.

The average man who does his own repairing will not only find that he can cut down the expenses of maintaining a car, but that he will also take a renewed interest in motoring due to the increased knowledge of the details of the mechanism and construction of his automobile with which such work must imbue him.



THE PIT SHOULD BE AS LONG AS THE CAR AND ABOUT CHEST DEEP. IT SHOULD ALSO BE PROVIDED WITH REMOVABLE COVERS

THE EDITOR'S TALKS AND CORRESPONDENCE



The Editor, Margaret Greenleaf, wishes to extend a personal invitation to all readers of *House and Garden* to send to the Correspondence Department, inquiries on any matter pertaining to house finishing and furnishing. Careful consideration is given each inquiry, the letter and answer being published in due time as matters of interest to other readers. Where an early reply is desired if a stamp and self-addressed envelope are enclosed, the answer will be sent. No charge whatever is made for any advice.

A NUMBER of the letters which have reached us recently voice a difficulty which is evidently not unusual with the woman who is fitting up her rooms. In response to these letters, our talk this month will deal with the selection and disposal of the small decorative things of the home. We offer some excerpts from two of these letters which will serve to explain themselves.

"What are the little touches," one correspondent asks, "which give charm and individuality to a room? It is so difficult for the inexperienced one to decide what is needed."

To quote from another letter at greater length: "My house is finished and while everyone says it is good, as there are no jarring colors and no incongruous pieces of furniture (thanks to *HOUSE AND GARDEN*), we none of us feel that it is home. In some strange way it lacks expression. In our living-room we have the usual amount of chairs, small tables, curtains, rugs, bookcases and books, statuettes and vases on the mantel and a rubber plant on a stand in the window. This describes in a way the effect of all of the rooms. They look ready to be lived in but that is all. Perhaps this is vague but I am hoping you can see our trouble and help us."

William Morris's creed, "To have nothing in the house which you do not know to be useful and believe to be beautiful," is an excellent guide for those who can follow it understandingly, but there are others to whom the question of deciding upon what really *is* beautiful, is difficult.

The character of the room, the uses for which it has been designed as well as its architectural detail, go far toward determining the small things that should be used in its decoration. It is much better to err on the side of too little in the way of decorative small things than to have one piece too much.

The Japanese idea of a single rare vase holding a few perfect blossoms is becoming recognized as good decoration. We have not, however, reached the point of emulating this in its entirety, but we are

growing more fastidious in our selection of vases and other ornaments as well as in the arrangement of these. A single choice piece should be featured in a way that will give it its full value.

To generalize: candelabra, candlesticks, quaint boxes, or a collection of small ivory carvings, good pieces of bronze, bits of old brocade utilized as table covers, light screens and book covers, any and all are attractive and decorative features of a room and where the proper form and color is selected for these, they supply the "little touches" which render it livable and inviting. Lamp shades are important factors in such decoration. They are quite as effective and beautiful if of home manufacture, but they must be suited to the room in which they are used. Large wire frames may be purchased for thirty cents and covered with liberty silk or any thin silk of coloring appropriate to the room. This must be put on laid in close folds and finished with a double one inch frill at the top and bottom or a narrow gold galloon may be substituted. The folds must be drawn tautly over the frame. These shades could be used on lamps in rooms of more or less formal character where door hangings are of velvet or silk and the upholstery of brocade or similar fabric. In other words, such shades would not be suitable in rooms where mission furniture is used and the rough arras cloth and the stenciled linen draperies prevail. Thin Dresden silk, showing tiny bunches of delicately colored flowers on a white ground, also makes effective shades in rooms where the French idea is prominent in the decoration, or the shades made from deep ivory vellum which show dainty Empire and Colonial designs worked out in water-colors, are charming and may be introduced safely in rooms simple in decoration or where the period idea is carried out in rich furnishings.

In selecting the lamp and lamp shade for a living-room or library where the decorating and furnishing shows simple color combinations and plain lines, a lamp of dull old brass or bronze or unglazed pottery (of soft blue, green or rich yellow brown color) is a good

choice. The shape should be low and heavy, the shade spreading. Whether of pierced brass or of very open wicker, the lining should be of thin silk. Shades made of the same metal as the lamp, framing softly colored frosted glass, are suitable also for rooms of this kind.

The screen is a useful and beautiful feature in the fitting of a room. A wide range of choice in these is possible. If the frame is of wood, of two or more leaves, this should be the same as is used for the standing woodwork or furniture of the room.

Palms and ferns set in wicker covered pottery, brass or bronze jardinières, are highly decorative. While there is wide personal choice in the selection of house plants, we feel that the one least conducive to beauty is the rubber plant. Low stands or tabourets matching the furniture used in the room should hold the plants unless one is fortunate enough to be enabled to give up a sunny window to their accommodation. This latter disposition of them is particularly attractive in a dining-room.

Well chosen and properly placed desk fittings are also decorative features and not to be overlooked. These may be of the simplest description or of silver, brass or bronze and do equally effective work in beautifying the library or living-room in which they may be used.

The real point to be borne in mind in adding these "finishing touches" to the room is to select suitable and harmonious articles and colors. As will be seen, most of the features recommended are those which are decorative and useful and one finds after all the rule of the artist is not a difficult one to live up to.

CORRESPONDENCE

FINISHING AN ATTRACTIVE HOME

WE are finishing a house, the plans of which I enclose. It is set on a hundred foot lot in a town of five thousand, on the northwest corner of a block.

The woodwork downstairs is pine finished with weathered oak, upstairs, except bath-room finished in a gray green satin. The floors are oak downstairs and pine upstairs. All woodwork and floors have a waxed finish. We have some Oriental rugs, the largest four by ten feet. Small Scotch rugs upstairs. The furniture throughout is mission oak in Craftsman style, downstairs. Mahogany in the front room, bird's-eye maple in the guests' room.

We would like suggestions for the exterior color of the house. It is frame. The color for walls and ceiling in the halls and in the different rooms, also window hangings. We would like a flat oil paint on the walls which are now gray plaster having a smooth finish.

There is a chair rail in the dining-room, hall and

bath-room. Would like the name of the firms having flat paint for walls, also a hard white finish for the bath-room walls. The woodwork is white enamel. Full suggestions for electric light fixtures for each room with the name of firms carrying these. I enclose a stamped envelope for reply as we desire the work done at once.

Answer: Allow us to thank you for the clear and concise way you put the requirements for your house before us. We are pleased to send you the following advice. Names of materials advised and the addresses of the firms manufacturing them have gone forward to you by post in accordance with your request.

For the exterior treatment of your house as shown in the little drawing on your letter, we would suggest a shingle stain in a shade of moss green for the roof. The body of the house brown, trim ivory white, porch floor gray. You have failed to mention whether the gables are shingles or siding. If shingles, use a darker brown shade than the body of the house shows. If the gables are of siding, they should be treated with the paint advised for the body of the house.

To obtain the best flat finish in oil for your walls we heartily advise the material of which we send you the name. This comes in a number of beautiful soft colors. Also there is a finish made by the same firm suitable for bath-room walls which is sanitary and washable.

For the rooms on the first floor with the exception of one, we suggest tints for the entire wall. For the dining-room we advise a paper to be used above the chair rail. This will add much to the decorative effect of the room taking away the monotony of the plain wall. The wall below the chair rail to be tinted green with the flat oil paint. The paper advised while inexpensive, is particularly decorative in effect as the green foliage of the trees against the tan background has the effect of a wash water-color. This will harmonize well with the weathered oak woodwork.

The tint advised for the adjoining living-room is a slight variation of the tan shade shown in the background of this paper. The brown velvet recommended for door curtains and the printed tapestry in shades of tan, green and mahogany brown, suggested for over draperies and sofa pillows, will be found to harmonize well with the wall tint and make an agreeable setting for the mission furniture in this room. A more yellow shade of tan is recommended for the tint in the hall.

For the bedroom walls of your den on the second floor, where the gray green stain has been used for the woodwork, we recommend a dull sage green tint for the wall. We send you a sample of cretonne in

harmonious colors and suitable design to use with this. Ecreu draperies should be used next the glass.

For the guest-room a delicate tint is suggested for the walls with white muslin curtains embroidered in pink at the windows with over draperies of a French fabric showing garlands of roses, and blue ribbon in the design, against a cream ground. For the owner's room an upper third treatment of the wall with wall-paper is suggested. The paper selected is a particularly dainty one showing spring flowers in delicate tones of dull pinks and soft yellows. Over-draperies of yellow linen with embroidered muslin curtains next the glass should be used in this room. The wall to be tinted a faint tone.

The selection of electric lights for the various rooms of your house should be made with care. Designs of simple lines should be chosen. The October number of HOUSE AND GARDEN, contained an article which will probably be of service to you as this offers a number of illustrations of lighting fixtures suitable for such rooms as you describe. For your dining-room the hanging shade for straight electric would be a good choice. The finish for the fixtures throughout the first floor should be the same. Old smoked brass or wrought iron effect would either of them be suitable.

TO REMOVE DAMPNES FROM THE CELLAR

We have had much difficulty with dampness and odor of mould in the cellar of a house which we built less than a year ago. Having found that HOUSE AND GARDEN is willing to help its subscribers in all directions, we come to you with the request that you will advise us practically what to do in this emergency, as we do not feel that we can go to the expense at present of digging to get to the outside of the cellar wall which doubtless would be the correct way to handle this. We enclose a self-addressed and stamped envelope asking the favor of a prompt reply.

Answer: We are glad to be able to send you the name of a material which will probably meet your needs. This is a material which may be applied like paint to your cellar walls and is impervious to dampness.

EXTERIOR COLOR FOR SHINGLED AND CLAPBOARDED HOUSE

We are just beginning to build a small house which will be our permanent home. So many of the houses in the small town in which we live show unpleasant color combinations that we have determined to be very careful in making our choice of stain for the new house. No paint will be used except for the trim and porch pillars. The drawing we send you will show you that these are not heavy.

Kindly recommend a suitable stain for the shingled upper story and the clapboard walls of the body of the house, also the stain for roof and the color for exterior trim. The house sets close to the street and has a brick red painted frame house as its nearest neighbor.

Answer: Select a good moss green shingle stain for the roof of your house. For the shingles of the body of your house, a dark brown stain is recommended, lower clapboarding to be treated with a lighter brown stain. Ivory white paint is advised for the trim. This will give you a harmonious scheme and one which will look well in any surroundings. We are sending you by post the addresses of firms from whom you can obtain samples of shingle stain and paint that you may select exactly the right shade.

SELECTING THE MANTELS FOR THE HOUSE

I have been greatly interested in what HOUSE AND GARDEN has had to say recently in regard to mantels and chimney-pieces. As I have a house now in course of construction, the first floor of which opens up well, I am desirous of having some personal advice as a guide to me in selecting the mantels for hall, dining-room, library and reception-room. Kindly advise me of the best choice to make.

Answer: We regret that you failed to send your address, as before giving you any advice, it is quite necessary that you furnish us with further information. A rough draft of your floor plan showing the relative positions of rooms and the position of fireplace in each room, would be of great assistance in giving you practical aid. Also it is essential that we have some idea of the general architectural design of the house; the character of the woodwork, and the detail of same should be described. With this information in hand we can be of service to you.

Timely House Suggestions

LEILA MECHLIN

OCTOBER is chiefly given to matters of furnishing but November recalls attention to the house itself. Cold weather is at hand and preparations must be made to withstand the winter storms. Have the storm doors and windows put up without delay, fasten up the cracks, see that the weather strips are in condition, but don't forget that no matter how low the mercury in the thermometer drops, fresh air and ventilation are essential to health. Provide for warmth, guard against drafts, but don't make it impossible to give every room in the house a good daily airing. Where hot air is used for heating,

a bowl of water placed near the register will prevent extreme dryness of the atmosphere which sometimes in severe weather becomes oppressive.

Have the guard rail put on the front steps now before the sleet and ice come, and see not only that the balconies where the snow may lodge are covered but that there is no danger of avalanches descending upon the unsuspecting pedestrian from the roof. And, by-the-way, when the ice and snow do come and the steps and sidewalk are dangerously slippery try sawdust instead of ashes for the purpose of security. The latter is bound to soil the clothing and track up the floors.

Now is the time to remedy leaking faucets and thus avoid frozen drains. New washers are frequently all that are needed and these can readily be put on by the man-of-the-house if he is not entirely devoid of mechanical skill. The cold storage room may also well be arranged now and put to actual service. Have the window barred and screened, the door tightly fitted and secured, the shelves sand-papered and adjusted to suit the need. It will prove a great convenience.

See also that the vacuum cleaning system, if one is installed, is in good working order; now that the rugs and carpets are down and the fires lighted it will be in constant use, and to be effective must be perfectly adjusted. The electric light wires also should be gone over so that if the insulation is worn at any point it can be renewed.

This is the month of short days and long evenings so it is especially desirable to give thought to the artificial lighting of the house—not only to the fixtures but the quality of the illumination. The comfort of the family greatly depends upon this. Have all lights agreeably screened, as glare is always painful, and have enough to more than make the “darkness visible.” Some beautiful effects are now gotten by concealed lights, and if a new house is being finished bear this in mind, but even with the old-fashioned fixtures excellent results can be obtained. Lamps with simple shades are always attractive and should be so placed as to be really accessible and useful. For receptions or other occasions where there is stately formality, a flood of light from above is good, but for libraries, sitting-rooms and the like, used informally, less light lower down is desirable. One must use his or her own judgment and taste, but no amount of thought expended upon this subject will be found to be wasted.

In November, the dining-room may well come in for special consideration. This from the esthetic standpoint alone should be one of the pleasantest rooms in the house and yet it is often one of the dreariest. It should neither be over-furnished, nor bare, but simple and hospitable. Elaborate draperies are here out of place, though the windows should by all means be suitably curtained. The dining-table,

chairs, buffet and serving-table, should be the only furniture, excepting, of course, the china and crystal closets if they are not built in. The floor should be polished and covered with a rug—the walls painted or papered and not decorated with plates. It should neither be a sitting-room nor show place. Exceedingly pleasing results can be got with simple materials. Two of the most attractive dining-rooms that the writer has seen were in summer cottages and represented in their furnishings an amazingly small outlay of money. Even if the dining-room is in the basement there is no need to despair—almost any room can be made attractive if it is tastefully furnished and appropriately lighted.

This is a good time also to make resolutions in regard to the bric-a-brac—to start an active reform, eliminating much which is superfluous and yet has gradually been given place. Try the Japanese method; pack away some of the things and enjoy your possessions a few at a time. Unless a piece of bric-a-brac is worthy of this distinction it is of no worth at all. Do not clutter the mantels, the book-cases and the tables with articles of no art merit—have a few things that are really a delight.

And now one may well be reminded of the desirability of using, winter as well as summer, flowers for decorations; or if not flowers some living green. A pine branch or a bunch of other evergreen will be a real joy when the snow is on the ground, and will give an air of livableness to the room in which it is placed. Not placed behind a picture, or fastened on the wall, but in a vase on a table where it will really signify.

Timely Garden Suggestions

JOHN W. HALL

THE thought of finality in any form is not inviting; if in connection with the garden it would seriously detract from the pleasures incident thereto. It is, therefore, fortunate, that some actual work is necessary to be done each month. Now the lawn must go into winter quarters; rose plants and shrubs of all kinds require attention; weeds and trash should be removed from among fruit trees so as to leave no hiding place for insect pests; there should be a general cleaning-up all along the line.

It is especially important to now give attention to the rose plants. Some prefer to leave the bushes to freeze back, but unquestionably where protected by straw being tied about them they do better and produce more perfect flowers. Not only the roses but shrubs of all kinds should be liberally mulched. An application of pulverized sheep manure about the base of the plants, covered by a mulch of leaves which ordinarily can be raked up about the garden this time

of the year, will effect an early and vigorous spring growth. The mulching of rose and other plants, the roots of which are near the surface, prevents alternate freezing and thawing. Therefore in latitudes where the roots are liable to freeze, or freezing thaw out during the winter, heavy mulching should be done.

Chrysanthemum exhibitions are features this month. It will be well for the gardener to attend one or more of these shows. In all probability there will be seen a variety of the flower the acquisition of which for next season will be very desirable. Some of these exhibitions are remarkable for the variety and fine quality of the blooms shown.

The Crimson Rambler and all other roses in pots should be kept rather dry, with full exposure to the sun, that the wood may become thoroughly ripened to better withstand winter freezes.

Tree planting is now in order. Planting now means the gain of a season with many trees, and it can be done vastly more satisfactory than in spring.

Plants which are desired to bloom by Christmas should show buds by the 10th or 15th of this month. For forcing give the plants the best possible sunny location indoors where a minimum temperature of not less than sixty-two degrees is maintained; give liquid food at least twice a week. For succession of blooms, advance the plants to the light in the house.

Hybrid perpetual roses, pots or boxes, do best when left out until rather severe weather sets in. It is a mistake to drench rose plants after they are housed: they only require sufficient water to keep them from shriveling.

When the annuals have been exhausted; when but few perennials are seen, the Japanese anemones come in their loveliness and beauty. There is nothing more charming than the "wind flower." A sheltered position, yet with plenty of sun and protection in the event of early frost before bloom is necessary.

Lily-of-the-valley and spiræa are now coming to hand. After unpacking soak the clumps and pips for a few hours and keep either in the open ground or a cold frame where they will freeze. The roots must be frozen before forcing is begun.

Lily-of-the-valley is clamorous for a brisk, moist heat of from seventy-five to eighty degrees, while the bottom heat may be raised to ninety degrees. The pips may be placed in sand, loam or moss, and kept close and dark until grown about three inches. Then admit light to allow development of foliage; the flowers are not half so beautiful without foliage.

If the spiræa is not to be used until Easter let it remain dormant for some time yet. The best varieties to grow are *S. compacta grandiflora*, *S. astilboides floribunda*, Gladstone, and Washington. The two latter are comparatively new varieties.

How often does the house plant need to be watered?

Just as often as it needs it is the only logical answer. Nor is this any arbitrary answer. The weather, atmosphere and temperature of a room may vary so much that no rule as to watering at regular intervals would apply.

A good test is to strike the pot sharply with a hard implement, and if the sound is sharp and clear the plant needs water; if the sound is dull, water is not needed. When water is needed give a good watering.

Set pots in saucers or plates. Cleanliness, drainage and air passage are then provided and all roots get the necessary supply of oxygen to induce growth.

Mignonette calls for cool weather. The plants should be supported before they become too large. Disbud to secure stout stalks. Night temperature of forty or forty-five degrees is sufficient. Keep the benches moist and apply liquid manure in periods of ten days.

Tuberose, gloxinias, ackinenes and begonias are to be put away. Do not place them too near hot water or steam pipes. Do not let the pots become sodden from drippings from the benches.

Have a supply of turf cut and stacked. If fern fibre of sphagnum moss is needed now is the time to provide for all requirements.

Some of the bulb dealers are offering this year choice collections of hardy bulbs for outdoor culture. There are but very few sections of the country but where hardy bulbs can yet be planted in the open—in beds and in the lawn. The very finest outdoor displays of the early spring months are obtained from bulbs planted about this time. What is more charming than a bed of hyacinths and tulips following close upon the disappearance of the winter snows? Brilliant effects can be had by massing different colors in hyacinths, having regard for those that grow about the same height and bloom at the same time.

Tulips are unequalled for brilliancy of coloring and beauty of form. There is nothing more popular for bedding of all the hardy bulbous plants. In selections, as with the hyacinth, have regard for color and average height to get the best effect. The best plan is to allow a reliable nurseryman to make the selection.

The Bermuda Easter lily is easily grown and can be forced into flower in a very short time. It is well adapted to garden culture, but in latitude north of Washington should have good cover of ashes or litter to protect during the winter months.

Iris (fleur-de-lis) can now be had. The Spanish iris (*Iris Hispanica*) is grown largely by florists. Protect lightly during the winter months and about April cover the beds with glass; the flowers will be ready for cutting in May.

Crocus, narcissus, and anemones do better planted now in beds. They require only little protection and give good results in early spring.

Garden Correspondence

W. C. EGAN

PLANTING WILD FLOWERS

OUR country house is on a place of eighty acres in Cooperstown, New York, with frontage on the lake. There is a beautiful brook and I should like some suggestions as to planting wild flowers along its course which is shaded by fine trees. Can daffodils be sown or planted along the lake margin with chances of success, if left to themselves I mean? Please give me the address of reliable gardening firms for flowers and vegetables.

W. E. G.

You are fortunate in having a place that evidently must have many possibilities for charming effects. Being large in area, and having the unusual advantage of water effects of two distinct characters, with all their changeable and varied forms, it is best that you employ some reliable landscape engineer to visit it and suggest the planting. Light and shade, elevations, surroundings, and so many things, enter into the proper conception of what should be done, that to do it right, one should be on the spot to study its characteristics. If you employ any one, be sure he is one who understands his business. Get a landscape engineer of reputation. A carpenter may be a good carpenter, but you would not trust him to design your house; so, too, a gardener may be a good gardener but fail when he comes to landscape work. If you want to have the fun of laying out the place yourself, and stamping it with your own individuality, you will find a world of pleasure in it. Alfred Austin says, in "The Garden That I Love," "The moment I enter a garden I know at once whether it is the owner's garden or the gardener's garden. Nearly all large and costly gardens are gardener's gardens and for my part I would not take them as a gift."

Note what wild flowers are there and the positions they occupy. Save seed from them and raise young plants, or obtain the same plants elsewhere, and plant with those in place, endeavoring to plant in masses or colonies. Then obtain from some reliable nurseryman any of the following hardy perennials which should do fairly well in the situation you describe: Globe flowers — (*Trollius*), hemerocallis, several varieties; tall garden phlox, iris, especially the German and Siberian varieties; asters, loose-strife (*Lysimachia clethroides* and *L. punctata*), golden rods, Galega, in variety; everlasting pea, yarrow, ferns—especially the ostrich fern, *Monarda didyma*; heleniums, lobelias, hibiscus (crimson eye), and others the nurseryman may suggest.

You can grow the narcissuses on the bank where the

moisture will not injure them in the winter. *Narcissus Barrii conspicus* is one of the most robust and lasting.

TREATMENT FOR A CITY BACK YARD

I am about to move into a city house on a fifteen foot lot, the house facing south and would like to find out through your correspondence department the proper treatment for the back yard. It is in New York. It is surrounded by a high wooden fence and measures fifteen feet by twenty-five feet. There is a grass plot in the center and at the east and west sides are strips of earth with half dead grass one and one-half feet wide and at the north end is a strip about six feet by fifteen feet, also grass. The earth is poor and stony.

What can I do to raise grass in the center plot? It does not get very much sun as you see. I wish to have flowers or shrubs at the sides and back that will bloom before July 1st and after September 1st. Can you advise me what to plant and how to prepare the earth and when to plant?

Mrs. K. W.

The situation is certainly one surrounded by difficulties. If the grass in the center plot looks fairly well I would wait until spring and then give it a good dusting of pulverized sheep manure. Before doing so rake the surface most thoroughly with a sharp iron-toothed rake in order to get out all moss, creeping and other weeds. Obtain from a seedsman a grass seed for shady places, sow it over the raked plot, and roll it well before putting on the manure.

The narrow sides are too shady for almost any grass. Spade them up deeply and add plenty of well-decomposed stable manure and let the surface remain rough all winter to obtain the benefit of the action of the frost. Treat the six foot strip the same way. You want plants that bloom before July 1st and that will stand some shade. Try the columbines.

The most reliable are *Aquilegia Canadensis*, *A. chrysantha*, and its hybrids and the common European *A. vulgaris*, but it is better to renew them about every second or third year. For fall blooming plant the improved Black-eyed Susan, *Rudbeckia triloba*. This is a biennial that self sows freely. *Vinca minor*, the myrtle, will grow there and make a good carpet and in the way of shrubs, the wild roses *Rosa lucida* and *R. blanda*, should do fairly well and bloom before July.

In the six foot strip try *Lonicera fragrantissima*, deutzias, the Missouri currant, *Rubus odorata*, and perhaps the *Clematis paniculata* against the fence if it will obtain any sun a few hours a day. I would pave or cement the space between the grass plot and the house, as it evidently gets no sunshine. If you should grow the columbines, I would smooth the surface of the beds and after staking out where the columbines are to be placed in the spring, plant this

fall, spring flowering bulbs in between. Start your stakes for the back row of columbines six inches in from the fence and fifteen inches apart in the line. Then place stakes within three inches of the front border and fifteen inches apart in the line, starting the first stake at one end so that it comes in between two back stakes. Then plant your bulbs in between and up to within three inches of each stake. This allows a space of six inches diameter open for the columbines. The stakes may be removed after the bulbs are planted as the open spaces will be evident in the spring. Mulch the bulbs with straw for winter protection and let them remain in the ground all summer.

ECONOMICAL WAYS OF USING CEMENT WITH DECORATIVE EFFECT

(Continued from page 160.)

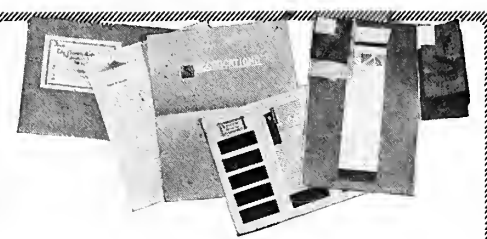
Figure 4 as a striking example of this, the projecting ornaments in the capital and the strongly modeled tiles representing fruit and leaves being in perfect harmony with the roughly treated background. Figure 5 is another example of the good effects to be obtained in this way. The columns illustrated in Figures 2 and 3 show a very frank treatment of concrete. In the originals the capitals glow with rich color, while the moulded mass of concrete suggests extreme strength and durability.

Figure 6 is an excellent example of the use of concrete as a background for ornamental work of this character. The concrete is quite rough and uneven. Any trowelling or slicking-up would detract from its charm.

The work shown is quite elaborate and therefore expensive, but decoration equally effective could be obtained by using comparatively few tiles.

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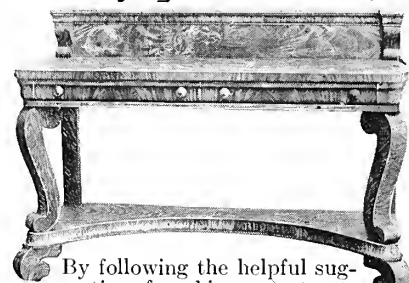
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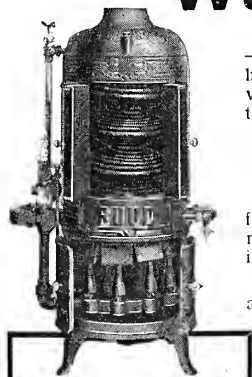
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possibilities, Mr. Edison's reputation as a wizard of invention has silenced condemnation, all feeling that in his hands all things are possible. Mr. Edison's proposition is that he will build a finished house, ready for use and occupancy in forty-eight hours of work, the same to cost no more than \$1,200, including plumbing, heating and lighting fixtures. The building arranged for two families. The building to be two stories high and in appearance similar to the design prepared by him, which represents a two-story building with a very broken outline and covered with a Mansard roof. It is far from being an economic form, and the same accommodation could be obtained at much less cost by a more economic outline and the use of a flat roof. Some critics consider the design as attractive. On the contrary, it may be said that it is a pretentious, overambitious building, not in keeping with its purpose. Mr. Edison's project is to build the house of concrete, and by pouring it into iron molds of the forms desired. The moulds to be made of cast iron sheets, put together and connected with iron rods in pipe sleeves. The inner faces of the mold plates to be nickel plated, and where intricate details are needed brass will be used.

All pipes for gas, water and all plumbing, and also ducts for electrical wiring, to be in place before concrete is poured; although these things may be put in after the walls are up; at least, steam and water pipes may. Chimney flues to be made of thin sheet metal and allowed to remain. The concrete where needed will be reinforced by strips or rods of steel, which will be in place before the concrete is poured.

Very elaborate preparations will be made to erect and take down the metal forms, which it is estimated will weigh 280,000 pounds. Mechanical mixers for the preparation of the concrete and the pouring of the same will be provided, and so arranged as to discharge the concrete into a storage hopper; also, a device will be used to maintain a uniform consistency in the concrete, which will be poured from the top of the house. Plungers, power-driven, will be used to keep the same agitated, to prevent a separation of the materials composing the concrete and also to drive out the confined air and to force the concrete into remote places and horizontal spaces. This will prove the most difficult problem

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of the project. The concrete will be one part Portland cement, three parts of fine sand and five parts of broken stone and gravel that will pass through a one-half-inch mesh. To prevent the separation of the different parts of the concrete and to add to its uniform flow it is proposed to add to the mixture colloids of electrolytes in small quantity. Color may be added to the concrete, but the cost of this was not estimated in the original cost of the structure; but either that or the application of color on the exterior would be demanded. It is plain that to overcome the law of gravity in the settlement of the heavier particles of the concrete is an important matter. Perhaps the use of compressed air, which is used to the amount of 100 pounds per square inch, and which is used in the application of cement grouting in repairing dilapidated masonry and in filling the cracks of walls in England, might be successful.

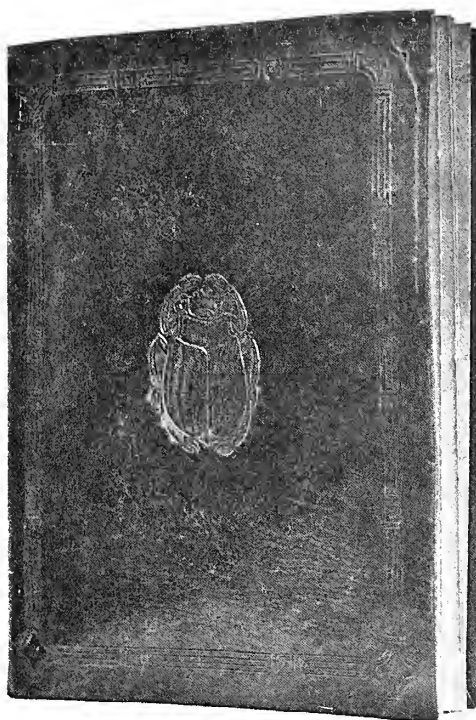
The concrete is carried to the top of the building by means of a bucket elevator. It will require the discharge of eighteen buckets of a capacity of one-half cubic foot each to carry up 200 cubic yards per ten hours. The public await more information on this matter before deciding as to the merits of Mr. Edison's project.—*The Western Architect and Builder*.

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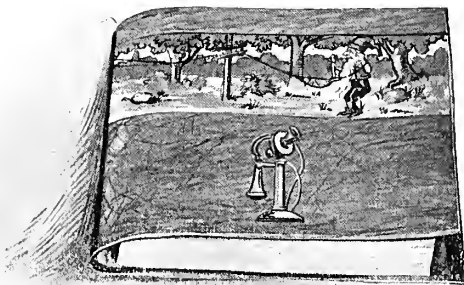
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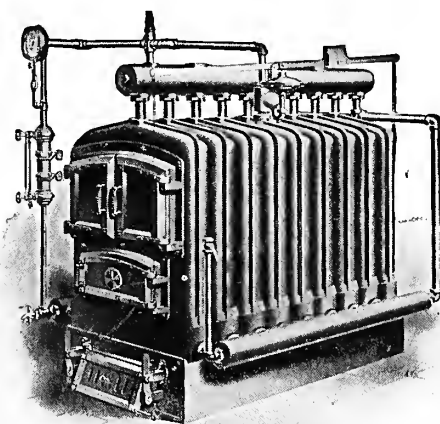
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INSECTS IN PENNSYLVANIA

THE farmers of Pennsylvania are having unusual difficulties this year with insect pests of all kinds. Many varieties which ordinarily occur in such small numbers that they do not do any appreciable harm are very much in evidence this season, with the result that Dr. H. A. Surface, the state economic zoologist, finds his mail filled with specimens of all sorts of strange creeping and crawling things which farmers have discovered and cannot identify.

The potato beetle has again appeared in hordes this summer and is doing much damage. It is a strange fact that in this connection, an unusually large acreage of potatoes has been planted in Pennsylvania this year. Nature seems to have her own ways of preventing over-production. "The abundance of the potato beetle this year," says Dr. Surface, "is a good example of the way insects come and go, appearing at unexpected times after it was thought they had dropped out of existence. The reason lies in the common but important law that

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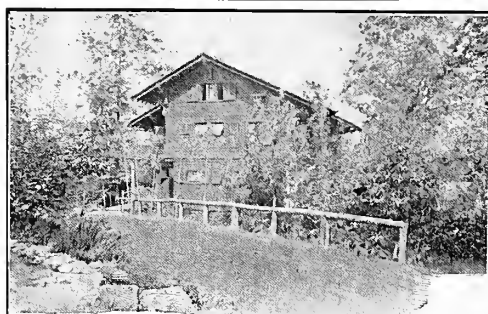
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parasites which prey on insect pests increase or decrease in proportion to the number of their enemies. There is a parasite which keeps the potato beetle in check in the long run. This parasite lays its eggs in the larvæ. Conditions especially favorable to the multiplication of the potato beetle have existed this season, so that they have increased with great rapidity. In another year or so, the parasites will have caught up with them and the scourge will be over for the time being."

Orchard pests are also very numerous this summer, and in some instances orchards have been seriously defoliated. Peaches are being badly affected by insects and by disease, so that the crop will be smaller than was anticipated. Much damage from the San José scale is also reported. This scale is so small that comparatively few internal parasites come to maturity in their small bodies, the result being that they are not kept in check as readily and as automatically as many other common pests.

The pine-tree blight, which has been doing considerable damage in New England, has apparently made its appearance in one or two places, and some reports of chestnut blight are heard. A great deal of damage has been done to forest trees this season by the measuring worm, which ordinarily is not a serious pest. One man in Monroe County says that he has sustained a loss of \$16,000.

The reason for the sudden outbreak of insect pests is supposed to be found in the exceedingly warm weather and the heavy rains. The latter have brought about what has been in effect a second spring. The result has been a stimulation of crops and verdure and ideal conditions for the multiplication of insect life. As a consequence, many varieties which in ordinary years are seen only occasionally have appeared in such great numbers that they have attracted attention, and the farmers have been led to believe that new sorts had been discovered.

Were it not for the cutting off of the forests, the drainage of the swamps, and the indiscriminate slaughter of birds and snakes throughout the state the loss from this great influx of pests would be smaller. Nearly all the common birds devour wonderfully large numbers of these insects every day during the summer, and when the pests leave the trees and go to the ground, the snakes prey

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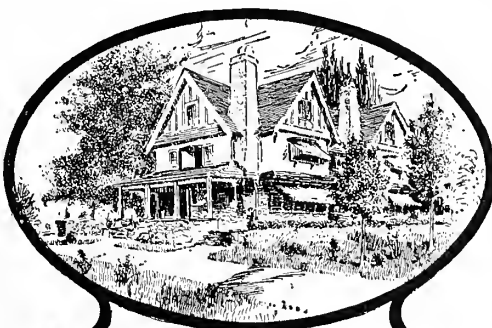
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Two will frequently take the place of three ordinary hinges, and their action is noiseless and perfect. Made in Wrought Bronze and Steel.

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Dutch Desk

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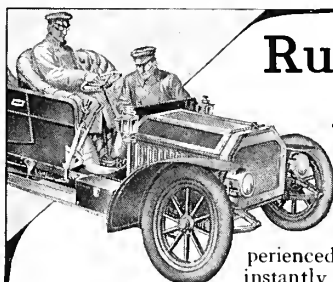
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The trained ear of the experienced automobilist instantly detects the superiority of MOBIL OIL in the even, contented "pur-r" of the engine that tells the story of perfect lubrication. No matter what the type of gasoline engine or season of the year, MOBIL OIL invariably gives perfect lubrication under all conditions.

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is made in five different grades, each grade meeting the particular requirements of certain automobiles.

A valuable booklet on motor lubrication will be sent free on application. Lists every automobile made, and shows grade of MOBIL OIL necessary for its perfect lubrication. Contains track records and other useful information.

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COUPON—IN YELLOW
IS ATTACHED THIS WAY
TO EVERY PAIR OF THE
GENUINE — BE SURE
IT'S THERE

Sample Pair, Mercerized 25c., Silk 50c.
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IS GUARANTEED TO
DEALER AND USER
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THE BUTTONS AND
LOOPS ARE LICENSED
FOR USE ON THIS
HOSE SUPPORTER
ONLY.

on them. Even the copperhead is of no little benefit in this respect, making way with a great quantity of this kind of food. There is no excuse for the slaughter of black snakes and other inoffensive reptiles, which are of much benefit to the agriculturist, but which every one seems determined to put an end to on sight.—*The Country Gentleman.*

TRACING ORIGIN OF RARE TEXTILES

DR. WILLIAM VALENTINER'S article on textiles in the Metropolitan Museum of Art was in large part given in a recent issue of the Herald's art section. The Curator of Decorative Arts points out further that among the ornamental stuffs of Sassanidian origin there is the round medallion with the palmetto tree in two sizes, the shoulder piece, the red stuff with the yellow rhombic pattern, two strips with alternating star and circle pattern and some smaller fragments. Six pieces on which the story of the birth of Christ is told more nearly approach the Coptic tufts.

They differ from these in their better drawing and a technique related to the silks, so that they were probably introduced toward the end of the activity of the Copts, at the time when the silk industry was already known (sixth and seventh centuries). The motives are Byzantine, but both Egypt and Byzantium may be considered in their execution.

Several centuries are passed over in the next extremely effective piece, well known in literature, which has reversed eagles and gazelles.

The stuff appears in somewhat varied form in the Errara collection in Brussels, South Kensington Museum, Lyons and Venice, and has been judged most diversely. It is called Persian by Cole, Syrian by Migeon, Italian by Mme. Errara, and the date varies from the eleventh to the fourteenth century. The Oriental origin of the twelfth or thirteenth century seems to Dr. Valentiner to be beyond doubt and Migeon's opinion in regard to the locality the most probable.

The same difficulty in determining the origin is found also in the newly acquired stuff with reversed griffins and lions which is executed with very clever and graceful drawing on the finest material. Remnants of the same kind are



A Butler's Pantry Door

should swing both ways; should close gently and without noise and stop at once at the centre without vibrating. The only way to accomplish this is to use the "BARDSLEY" CHECKING HINGE. It goes in the floor under the door and there are no ugly projections on the door.

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New York City

owned by the Berlin and Vienna museums, and Dreger has authenticated it also in the background of a Tyrolean painting of the year 1385. According to this, it must have originated about the fourteenth century, although by some critics it is placed as early as the tenth century, inasmuch as it is found in Egyptian tombs. It seems very improbable that it is Italian, as is sometimes assumed. On the contrary, it may have originated in Syria, since some faience fragments found in Fostat near Cairo show related designs.

The pleasing flow of lines in this stuff has become more stiff in a piece with flying eagle in the form of the Spanish tiles, which originated about the same time (fourteenth century) in Spain. Like a later Spanish piece, with trees and arabesque (first half of fifteenth century), it differs essentially in its harsh choice of colors from the Italian stuffs of the same period, which are delicate and bright in coloring as they are graceful in design.

Of these Italian-Arabian stuffs of the fourteenth century two small pieces give a poor idea, especially as they have almost lost their color charm. At the same time one must admire the playful grace with which the conventional form of the animals is carried out; the stag resting in the meadow in one, the chained dog and fluttering eagle in the other; and also the skill with which the symbolic meaning clothes itself in a charming artistic form representing the soul now in the form of a stag languishing for the sunbeams of divine favor, again in that of a dog bound to the earth and threatened by danger in the form of the flying eagle.—*New York Herald*.

ROOT PRUNING TREES

ROOT pruning trees a year or two in advance of transplanting them has been often advocated, yet the recommendation will bear repetition, for it is too good a practice to let go by without having as many persons as possible understand it. If those who have not seen the results of root pruning could but witness the grand root system such trees have after a year or two have elapsed since the pruning, they would have all trees treated in that way they proposed to transplant in a year or two. It requires two seasons' fresh growth after the pruning to have such trees in the best condition for removal. Trees not



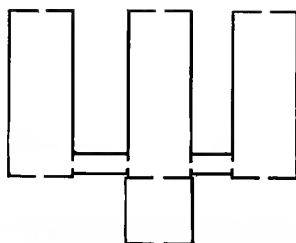
From the work room side it is specially attractive

THE GREENHOUSE PRACTICAL

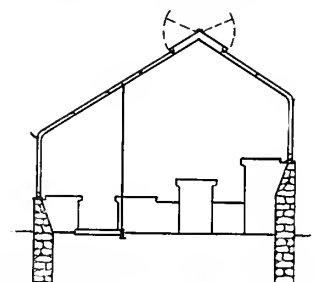
Here is a range of houses planned for purely practical purposes—a case of maximum of returns required from the least bench space. A combination of houses adapted to growing either long or short stemmed plants—one that will produce either fruit, vegetables or cut flowers equally well. With all, it is clean cut and attractive.

Planned as it is, if you do not care to erect all the range at once, the center house and work room could be built, and later on the other two houses added.

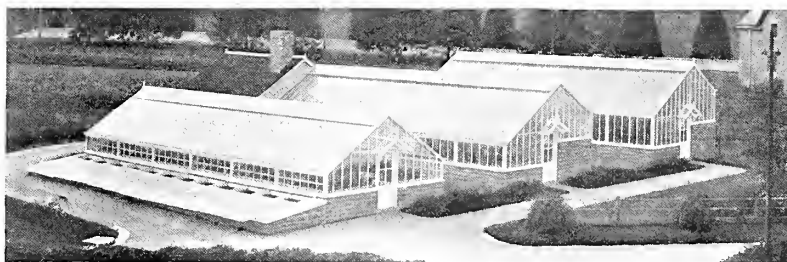
Send for our illustrated collection of houses which explains more fully about these particular houses, and gives numerous other examples, from a simple, two compartment house up to extensive ranges. Conservatories are also included.



Plan showing central location of work room and passages connecting the houses.



Section of the rear house showing its high sides and arrangement of benches.



This view was taken from the roof of a nearby building

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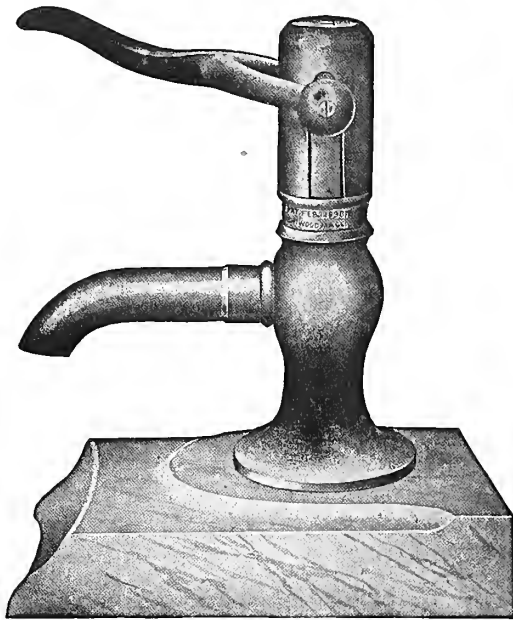
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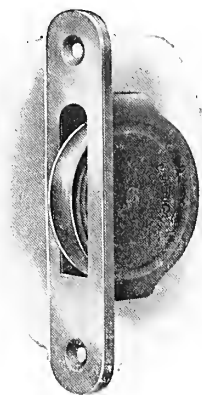
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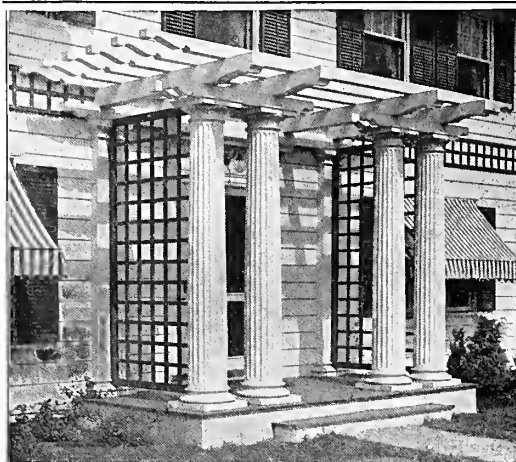
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Send for catalogue P 19 of columns, or P 29 of sun-dials, pedestals, etc.

pruned now would require to rest undisturbed until the Autumn of 1910, unless they were of small size, when one year's growth of small roots would suffice.

In nursery rows oaks, hickories and similar trees making but few lateral roots naturally, are made as safe to transplant as kinds easily moved when root pruning is practiced. A furrow may be opened along the row, then with a spade the soil excavated until the roots are met with. The greater number of these roots are to be severed, all the large ones anyway, the holes refilled and then the branches shortened in one-half. The very hardest trees to remove, and trees in woods never transplanted, can be safely found room for on lawns, for there need be no fear of losing them.

Autumn is a good time to root prune. There is more leisure then than in spring, and if the work is done early new roots are formed before the ground freezes up. —*Florists' Exchange.*

PRESERVATION OF PILING AGAINST MARINE BORERS

THE length of service of piles in wharves and other marine structures is greatly shortened by the attack of marine borers, or shipworms. A method of protection, both efficient and cheap, is much needed, the more so because the timbers best suited for piling are becoming very scarce and are increasing rapidly in price.

Marine borers are found as far north as Maine and Alaska, though they are more numerous and destructive in the warmer waters farther south. Since they require only a small exposed surface in order to gain entrance and completely destroy a pile, any effective means of preservation must protect the wood from high-water mark to a point in the mud below which the borers do not go.

A number of excellent methods have been devised for protecting piling by external coatings or sheathings, any of which, properly applied, will increase the life of the pile. Three factors which decrease their efficiency are the corroding action of salt water, the wash of the waves which injures and often breaks the casing, and the dangers from floating timbers and debris. Thick iron cases resist damage from these sources for a long period, but they are very expensive.

The injection of preservatives through

holes bored in the top of the pile, or near the mud line, has failed to secure a distribution sufficient to adequately protect the outer layers of wood. All soluble salts have also shown a tendency to leach out when exposed to salt water. Impregnation with creosote, a coal-tar product, has usually proved highly efficient with suitable kinds of timber properly prepared, when a sufficient quantity of good creosote is used.

The principal timbers used for piling are longleaf, shortleaf, and loblolly pine, and white and red oak on the Atlantic coast and Gulf of Mexico, and Douglas fir on the Pacific coast. Spruce, redwood, cedar, cypress, eucalyptus, and palmetto are used locally.

All of these woods with the exception of palmetto are subject to damage by borers. Hardness is not a complete barrier to their attack, although boring is probably slow in dense woods. Southern pine and oak can be impregnated with creosote, and this promises to be one of the most efficient means of resisting the borers. It is probable that some of these timbers can be successfully treated by the open-tank process. However, if a very heavy absorption is desired, a treatment under pressure may be the more efficient.

Circular 128, issued by the Forest Service, gives a detailed description of the most important marine borers and their habits, together with a discussion of the different forms of mechanical devices in use for the protection of piling and of protection by chemical preservatives. This publication will be sent free upon application to the Forester, Department of Agriculture, Washington, D. C.

USING LESS BUCKWHEAT

THE new patented breakfast foods and cereals are taking the place of the old-fashioned oatmeal, buckwheat and mush. In 1866 when the first authentic buckwheat returns appeared the country devoted 1,045,000 acres to the crop and raised 22,791,000 bushels of pancake material, with a farm value of \$15,413,000. Now the country has but about 750,000 acres and raises 14,500,000 bushels worth \$8,000,000. In former days Pennsylvania was the banner state, with nearly 500,000 acres devoted to buckwheat, and New York came second with 250,000 acres. Now

Pure White "Bone China" Toilet Accessories

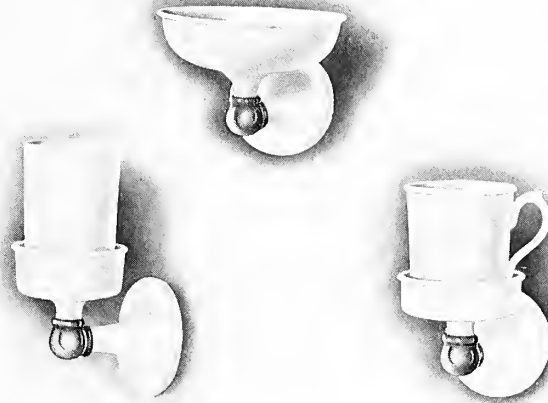


Plate 1610-K

Plate 1620-K

Plate 1615-K

These bone china toilet fixtures for fastening upon the wall are the very things needed to complete the refined toilet.

On account of the purity of the material and neatness of pattern and workmanship, they are a necessity in the toilet of discriminating persons, being easy of installation and of the proper durability for the uses to which toilet articles are subject.

They are also reasonable in price and are absolutely the most sanitary fixtures made.

PRICES:—No. 1610-K, China Bracket, China Receptor, China Tooth Brush Vase with heavy Nickel Plated Brass connection, complete.....	\$3.00
No. 1615-K, China Bracket with China Receptor and China Drinking Cup with heavy Nickel Plated Brass connection, complete.....	3.00
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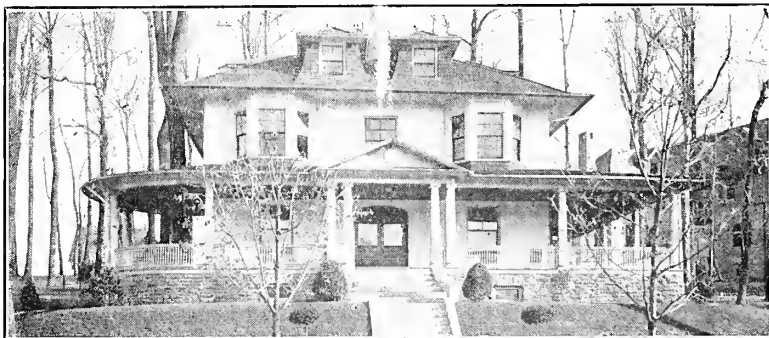
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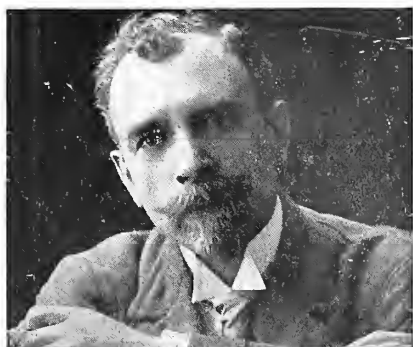
Pennsylvania has only 250,000 acres, while New York holds the banner with an area of 325,000 acres. During this period the average yield per acre for the country has decreased from twenty-two bushels to about eighteen bushels. Forty years ago Maine grew an average of thirty-one bushels. To-day Iowa averages twelve or thirteen bushels. The average price on the farm has fallen about ten cents a bushel.—*Journal of Agriculture*.

ITEMS FROM AUTOMOBILE TOPICS

A story comes from across the water to the effect that the mayor of a Spanish town resigned his office because some of the townspeople threw stones at automobilists. Hereabouts municipal officials do not, as a rule, take motorphobic attacks so much to heart.

The attorney-general of Ohio has handed down an opinion that is remarkable and, if sustained, may lead to a number of complications. He holds that none of the members or officers of a corporation which owns an automobile has a right under the law to operate the machine without first taking out a chauffeur's license, and if he does so he is liable to arrest and punishment. He says that because one happens to own stock in a corporation he is in no sense an owner or part owner of an automobile that the corporation owns. The state laws permit the owner of an automobile and members of his family to operate it without the chauffeur's license.

The hideous depths of iniquity to which the average New York bicycle cop, whose special duty it is to apprehend alleged speed violators, has sunk, may be imagined when it is said that they do not even extend courtesies to members of their profession. This hard heartedness came to light through the arrest the other day of the Chief of Police and Chief of the Fire Department of a Connecticut town just over the New York border. These officials crossed into New York in the automobile of a mutual friend, and they were bowling along Pelham Parkway, in the Bronx, at what would be considered in Connecticut as a "reasonable and proper speed," having a clear road and their machine under perfect control. It was then that the fly cop butted into the game and told them they were under arrest. After expressing surprise at the



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according to the *Cleveland Leader*, has written in this book, "an authoritative history of the Panama Canal from the first shovel of earth that was turned to the present time, told in plain, everyday language. It begins with Balboa and reaches to Roosevelt, and between them all that is valuable and authentic is set down."

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strictness of the New York cops, the Connecticut official explained who he was and exhibited his badge, thinking, of course, that nothing more would be necessary to secure his release. It didn't go with the cop, however, and that obdurate man haled his prisoners to the nearest police station, and there they were required to put up \$100 bail before being permitted to continue their journey. The next time these chiefs come to New York it will be in a trolley car or behind a high stepper—for no one ever thinks of getting after them for violating the speed laws.

One result of the very decided increase in the amount of good roads work being done all over the country is the scarcity of contractors. Here is an opportunity for men in this line to get steady work on a paying basis. The work of building improved roads is only in its infancy and each mile that is constructed makes it certain that many more miles will be built. The two important requisites in a contractor are knowledge and facilities. With these he can get all the work he wants.

Swampscott, a resort just outside of Boston, which is a much more attractive place than its name would indicate, has a sensible chief of police. He has arrived at the conclusion that automobile traps are antiquated and practically useless. He will now try circulars. When an automobile is seen going at a speed that is thought to be greater than the law allows, its number will be taken. The automobile register will be consulted, and the next day the owner will receive a notice. Thus speaks the man who wants to have fewer violations of the law, not to encourage them and get his rake-off of graft.

Dr. Heaton, the Missouri motorist who is touring through Europe with the determination of keeping his expenses under \$3 per day, has broken all previous records. He has got his expenditures down to \$2.59 per day, thus proving that he really is from Missouri. This low water mark was reached in Switzerland, in a district that is considered one of the most expensive in that country. In spite of this and the heavy mountain climbing, the expenses for two persons for the week ending June 13 were: Hotels, \$22.10; gasoline, \$8.90

Electricity Now Does All the Washing and Wringing

We now attach an electric motor to the famous 1900 Washer. It operates the wringer, too.

Connect it with a light fixture, as you connect a table lamp. Turn on the current as you turn on the light.

The Washer then operates just like our hand washer, only you don't need to touch it.

When the washing is done, move a small lever, and the motor connects with the wringer. The

one motor, operating both the washer and wringer, does every whit of the work.

Please think what that means. The hardest drudgery there is about housework done by two cents' worth of electricity.

Servants happy; laundry bills saved; clothes lasting twice as long. For the "1900" does washing better than any other method known.

Now electricity makes the washer go. Doesn't that sound like a new era for women?

Send No Money—We Pay Freight

This outfit does just as we claim. Does all of the washing, all of the wringing. Does the work better than you can do it by hand. Does it with less wear on clothes.

The facts, we know, seem too good to be true. So we propose this:

If you are responsible, we will send you the Washer, Wringer and Motor, all on 30 days' trial. We will prepay the freight.

You don't invest a penny—don't commit yourself at all. Do four washings with it. Try it on dainty things, heavy things, everything. Then, if you think that you can get along without it, we will take it back.

Your 30 days' use will be free.

You have no obligation whatever. Treat us just like a dealer who shows you a washer. If you don't want it when the month is up, simply say so.



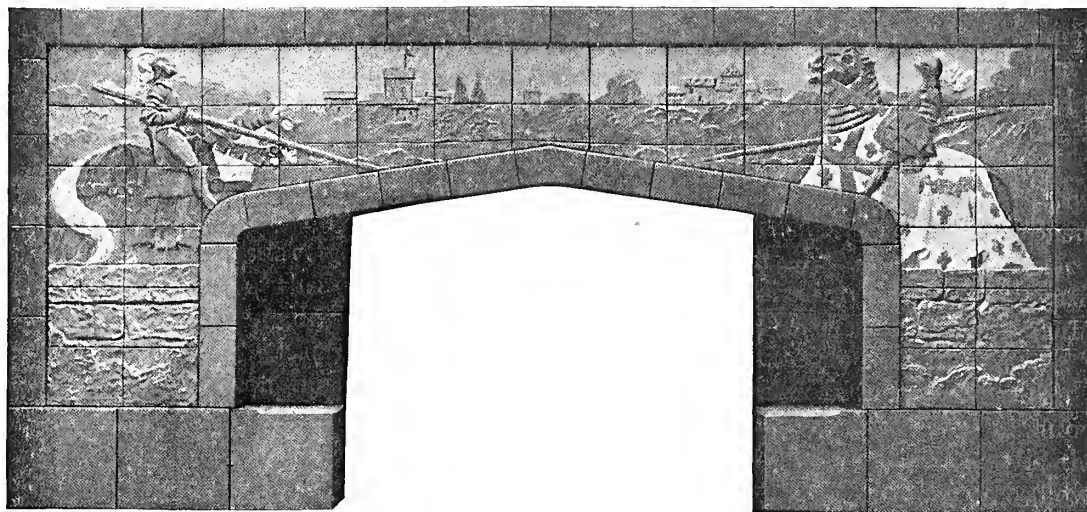
But don't go on washing in the old way without knowing what this method means to you. Women have no right to do such hard work when electricity can do it for them. Send first for our Washer Book, to know all about it. Then, if you'll try it, just tell us to send it on.

Please send for this free Washer Book—now—before you forget it.

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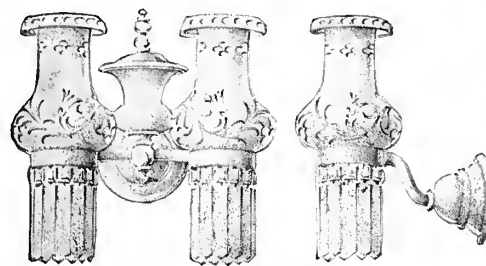
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cleaning, garage, laundry and sundry expenses, \$5.30. Total for two persons, \$36.30. This amounts to \$18.15 a week, or \$2.59 a day, for one person. Which is going some.

It is refreshing to read the charge of an English judge in the case for damages brought before him. A chauffeur borrowed his employer's car to give some friends a ride. He collided with a watering cart and was killed. His wife brought suit, claiming that her husband was testing the car for the owner. Judge Woodfall, in dismissing the action, with costs, said: "A greater abuse of this benevolent act I have never experienced. The man took his friends out for his and their pleasure, and yet it has been gravely argued that it was a test of the car in his master's interest. It almost excites one's indignation." His Honor added that he wished he had power to make the person responsible for bringing the action pay the costs out of his own pocket.

THE WAR ON PERNICIOUS INSECTS

THE apparent rapid spread or development of destructive insect pests on our trees and shrubs, while alarming, is not necessarily beyond the expectation of successful combat. In the past comparatively little attention was given to this question, while to-day it is accorded a leading place in horticulture, and constant warfare is being made to minimize the damage done and to destroy the cause. Whether drastic laws are necessary to compel every individual to take care of the trees and shrubs under his control is a mooted question, but in the proposed agricultural instruction destined to become a part of our common school education, destructive insects, and the agencies to destroy them, should be made an important feature. Our young people, with such instruction to guide them, might become a very effective insect police, materially aiding in the general warfare upon such pests.—*Landscape Gardening.*

Yellow locust timber is among the most durable known, a fact which has caused its extensive planting in many states. In some parts of the country the locust borer, *Cyrtene pictus*, has been so destructive that it has caused a suspension of the planting of the tree.

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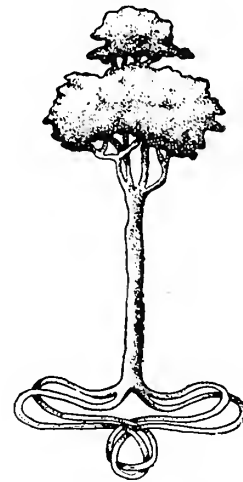
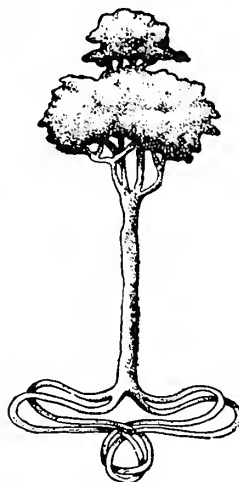


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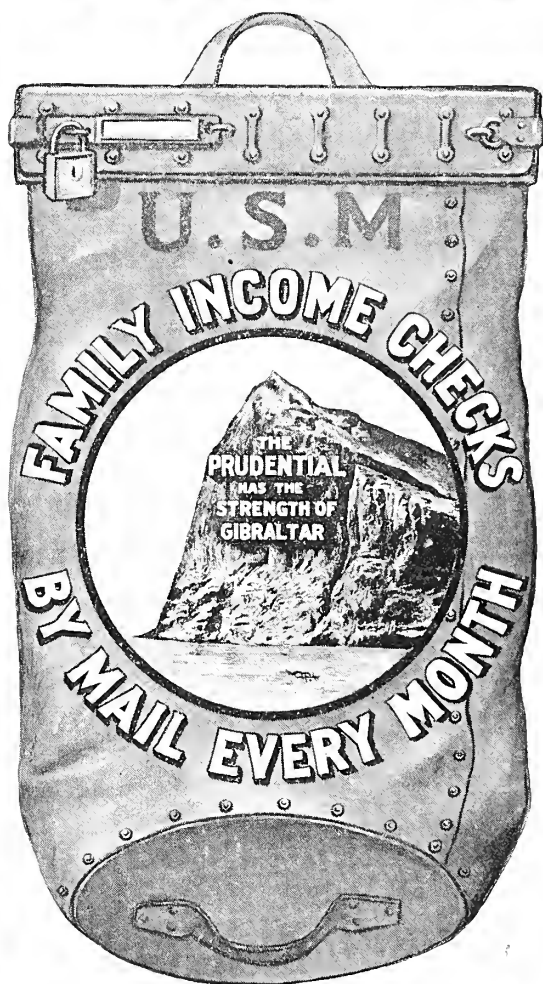
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The many letters of inquiry and complaint regarding planting and the poor results obtained in this line which have been received by **House and Garden** during the last year or two, determined us to find for our readers a satisfactory explanation of these failures and secure for them the advice of practical specialists.

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FURNACE POINTERS

PROPER placing of the registers in the rooms as regards the exterior openings, such as windows and doors, after taking into consideration the direction of the prevailing winds in winter and also with some consideration of the length of pipe required in the cellar to reach the riser, is a prime consideration. Badly placed and too small registers account for more than fifty per cent of furnace troubles.

Second, the furnace must be properly placed in the cellar and the pipes leading to the risers must not only be proportioned to the size of rooms to be supplied, but also to the length of run in the cellar and the amount of rise which can be given them; the longer the run and lower the rise the larger the pipe.

A third item is that the opening which is to supply fresh air, whether taken from the basement or, what is preferable, from the outside, must be of at least three-quarters the capacity of all the pipes leading from the furnace, the other twenty-five per cent being a rough allowance for the expansion of air brought in cold and raised to ninety or 100 degrees. The cold air duct, preferably a galvanized iron pipe of heavy weight, should be carried above ground, so as to avoid any chance of evaporating any seepage water, but not alongside the furnace, where it may become warm and set up a "back draft."

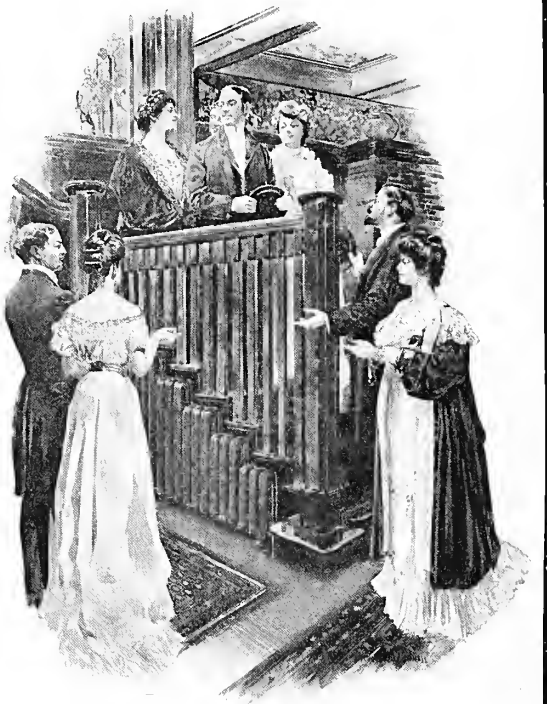
It will readily be appreciated that furnace heating is an art, not a science, and even the most successful occasionally make mistakes.—*New York Herald.*

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THE "Old Pierce House," at Dorchester, Mass., is an admirably preserved specimen of the earliest New England architecture, and a monument to the solid and substantial building of our forefathers. Built in 1635, it has never been owned or occupied by any but a lineal descendant of its builder, the present owner being of the eighth generation from the original Robert Pierce. Some time ago, in making repairs, it became necessary to open the walls of this ancient structure, when they were found to be stuffed, between the studding, with eel-grass, placed there, no doubt, for more complete protection

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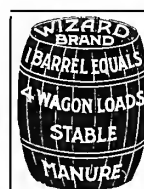
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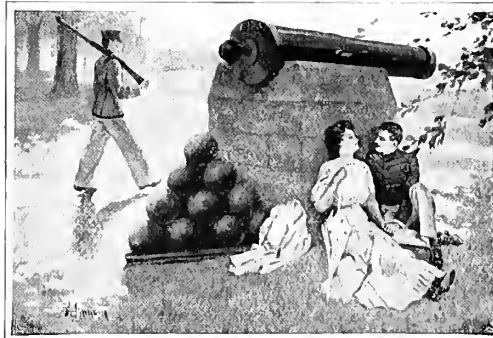
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from the rigorous climate of the New World. Notwithstanding the almost innumerable alternations from dry to damp and damp to dry to which it must have been subjected during the more than two and a half centuries that it has remained in these walls, this eel-grass was found to be in a perfect state of preservation. The walls of the "Babcock House," at Milton, Mass., built 1723, are similarly packed with eel-grass, which is also untouched by decay. The cause of this preservation, so remarkable when we compare it with the quick decay of the herbaceous growths of the air, is found in the chemical constitution of the eel-grass, which contains silicon in place of the carbon of common grasses; and this also accounts for the fact that the eel-grass is not inflammable. In this connection it may be well to observe that the presence in the eel-grass of a large percentage of iodine, common to all sea-plants, renders it free from the attacks of moths and vermin, to destruction by which wool felts and all other materials of animal origin are peculiarly subject. The long, flat blades of eel-grass, crossing each other at every angle, form the innumerable minute *dead* air spaces which give to it most of its great insulating power; and their elasticity contributes the resilience which furnishes the rest.—*American Architect and Building News*.

ENGLAND'S SMALLEST CHURCH

MUCH of Lady Wentworth's childhood was spent at the Lovelace country seat at Ashley Combe, near Porlock, Somersetshire. Ashley Combe theoretically is rated as a village, but Lovelace Castle and the houses of the tenantry who minister to its needs are the only buildings for miles around. The castle stands on the side of a hill, looking out over the Bristol Channel, and the estate stretches for miles along the steep-cliffed shore and back over the downs into the country Richard Blackmore made the setting for his "Lorna Doone"—the Doone Valley, Dunkery Beacon and Bagworthy Water. Within the borders of the estate is Ashley Combe Church, the smallest church in England. It is complete in every detail with a rudely carved altar cut from a single block of granite; a tiny chancel separated from the body of the church by an oak chancel screen so old that it is

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tied together in places to prevent it falling apart; the Lovelace family pew, a high-sided, box-like arrangement, all of black oak and cushionless; behind this a half dozen pews, each seating three persons, on either side of the narrow aisle, and then the diminutive bell-tower over the font beside the entrance. The whole building is barely sixty feet long.

LEADING NATIONS IMPORT MUCH LUMBER

FEW people have the slightest conception just how important a part timber and unmanufactured wood play in the trade between the world's great nations, and doubtless it is news to many to learn that the lumber importations of the various countries amount to \$285,600,000. This is according to estimates for the whole world compiled by Dr. Ernest Friedrich, of the German commercial high school at Leipzig.

Notwithstanding the fact that it finds its own supply dwindling, the United States furnishes about twenty per cent of the lumber imported by other countries. Austria-Hungary furnishes nineteen per cent, Russia sixteen per cent, Canada thirteen per cent, Sweden eighteen per cent, and Norway and Roumania a small quantity.

The countries importing wood are those on the highest economical plane, which were themselves in earlier times densely wooded, but whose forests have been denuded to a greater or less extent to make room for agriculture and other industries, says Vice-Consul James L. A. Burrell, of Magdeburg, in a report to this government. Only four per cent of the territory of Great Britain is covered with forests, and during the year 1906 that country imported lumber to the value of \$135,561,750. Germany has still twenty-six per cent of its territory covered by forests, but imported in 1906 lumber valued at \$61,285,000. Belgium and the Netherlands, that have but eight per cent forest lands, Denmark, that has seven per cent, France and Switzerland, with a small percentage, are all compelled to import lumber.

Besides these countries, those lands lying on the dry western side of the subtropical zone lacking forests are forced to import wood. Egypt imports wood and coal to the value of about \$16,660,000 annually; Algeria, Tunis, Spain,

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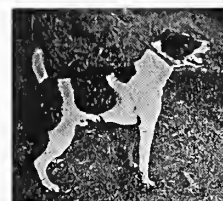
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THE SO-CALLED "ALASKA" WHEAT

THE United States Department of Agriculture, Bureau of Plant Industry, has issued the following circular:

A variety of wheat, under the name of "Alaska," is being widely advertised as capable of yielding at the rate of 200 bushels to the acre, "under ordinary soil conditions," and even better, "under extra conditions." It is stated that this variety was found growing wild on the eastern coast of Alaska, and claims of the most extravagant nature are made for it. In consequence of this notoriety, the department is receiving many requests for seed.

This type of wheat has been known for many years, both in this country and in Europe. It has been tried at several State experiment stations in the Western United States during the past fifteen years, but nowhere have the yields been big enough to merit attention. The wheat has grown to a very limited extent on certain heavy undrained soils in France for many years. In such locations it is said to yield rather better than ordinary wheat; but, as it is one of the poorest wheats known for making flour, it is never grown where the ordinary varieties of wheat will thrive.—*Home and Farm.*

HEFT YOUR HENS

HENS, being clothed in feathers, have at times a deceptive appearance. For instance, a flock of hens may look uniform in weight, yet such might not be the case. If they have been always treated in a kind and gentle manner, it is sometimes possible at feeding time to pick up a hen here and there; by this means it is easy to tell whether there is much variation in weight. Some hens may be light, others surprisingly heavy. It is well to keep a watch on the last and see if they are laying well. If such is not the case, it would be best to dispose of them or kill them for the table. A hen that is too fat is a source of loss if kept

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in the flock, for she takes up room and consumes feed that might go toward a more active hen that would be a good layer.

If one cannot catch the hens readily at feeding time, it is best to go to the roosts and lift them, one by one, replacing them carefully. This method will at once reveal which are the heaviest. It will be very little trouble if done in a gentle way. It won't do, however, to scare the hens by awkward or rough treatment and get the whole house in a turmoil. Trap nests are fine things to have in helping decide about the heavy hens as layers, but if one is a close observer and knows his fowls well, they are not necessary.

Sometimes in testing the hens in this manner some may prove extra light in weight. It may be best in that case to shut these up by themselves, if good hens, and feed them a little more heavily than the rest of the flock until they have regained their weight. If, however, a hen proves to be very light, seemingly weighing only about as much as the feathers would, there is nothing that can be done for her. She has the disease called "going light," and the quicker she is killed and buried the better. It is fortunate, however, that this trouble is rather rare.

A hen now and then will show at once to the eye that she is too fat. Such a bird should be disposed of at once, for she will not lay, or if she does lay an egg now and then, it will be abnormal in size, either very small or very large, such as one with a double yolk. In taking the trouble to learn the relative weight of the hens one will know just how to treat them.—H. E. Haydock, in *The Country Gentleman*.

ROSE GROWING IN CALIFORNIA

THE growing of roses of all varieties in commercial quantities has not been a great success on the Pacific coast during the years that have passed in the history of the nursery business. Multiplied thousands of young plants have been bought of propagators in the East, lined out in nursery rows, grown a year, then sold to planters; while other thousands have been sent to amateur growers directly by mail. The transportation charges are usually about as much as the original cost of the plants and packing; in one case the writer

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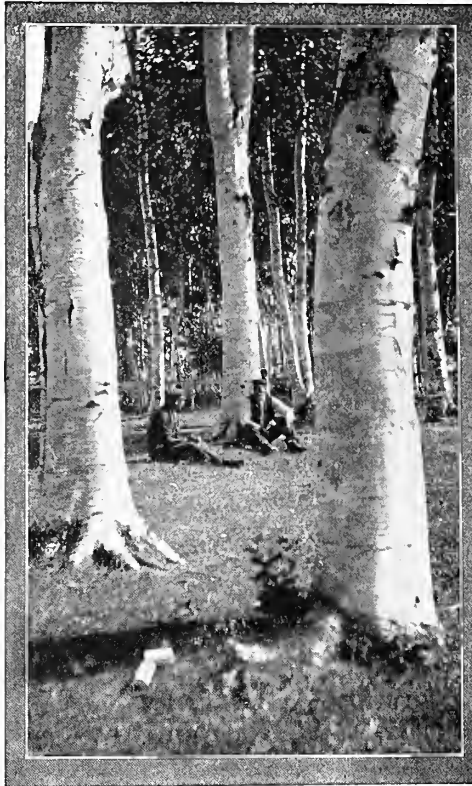
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knows of they were twice as much as the plants cost, because of the heavy material used to make the boxes. One nurseryman near this city bought 30,000 of this class of stock from Ohio to grow into large plants. When rooted and established, no locality in the world produces bushes so large nor flowers so fine as does California. Banksia plants may be seen in this State with bodies eighteen inches in diameter, with tops completely covering two storied houses, Lamarque, the Cherokees and Mme. Alfred Carriere about half as large. A bush of this last named variety, trained in tree form, had a top of ten feet spread with a trunk twelve inches in diameter at the base.

The difficulty has been in rooting the cuttings in sufficient numbers to meet the demand for plants. The low relative humidity has seemed to be the problem to solve. It is true that working on manetti stocks, the cuttings of which root readily, is practiced by many of our nurserymen, but it is a laborious and slow process which so increases the cost of production that they cannot compete with Eastern growers of glass house stock, who sell at least ten plants to Pacific coast planters for every one disposed of by our own growers. Then again, budded stock is not in favor because of the tendency of the stock to sucker and crowd out the bud.

All sorts of methods have been resorted to by nurserymen with varying degrees of success, and the problem after years of toil and experiments has been successfully solved by C. E. Howland, president and manager of the California Rose Company, Pomona. At present they have twelve acres solid devoted to roses one year old, and a beautiful sight it is to see that field in full bloom. They have 400,000 cuttings in frames with a 98 per cent strike, and are at work now on the last 100,000 batch to complete their half million for the year.

The method employed is simple but requires the closest attention to details from the making of the cutting to the hardening off process. Hotbeds of manure 18 inches deep are covered with two inches of soil, then with clean sand to a depth of three inches. The frames are covered with sash which are kept closed night and day, except to syringe the stock every morning, and then but one sash is lifted at a time, until the plants are rooted when the hardening off

process is begun. When this is finished the little plants are exposed to our bright sunlight and left in the beds until the following March or April, then lined out in rows. The shading of these frames is unique and peculiar. A burlap covering is stretched on poles about eight feet above them, and blinds of the same material are let down on the east side the first part of the day, on the west side the last part of the day. The frames are but six feet apart and each one has its own shades. The glass is kept clean to admit all the light that comes through the shading. The beds are sunken in the soil instead of being elevated above it.—*P. D. Barnhart, in Florists' Exchange.*

A GIANT MOTH TRAP

IN Europe, as well as in America, this is a remarkable year for insect pests. In Saxony they are suffering from a plague of caterpillars, which are destroying many of the forest trees. These caterpillars come from the eggs of a brown moth, which an electric-light trap has been devised to catch. This consists of two large and powerful reflectors placed over a deep receptacle, and powerful exhaust fans. The whole has been erected on top of the municipal electric plant at Zittau. At night two great streams of light are thrown from the reflectors on the wooded mountain-sides half a mile distant. The results, according to a press despatch, have been astonishing. The moths, drawn by the brilliancy, come fluttering in thousands along the broad rays of light. When they get to a certain distance from the reflectors the exhaust fans take up their work, and with powerful currents of air swirl them down into the receptacle. On the first night no less than three tons [?] of moths were caught.—*The Country Gentleman.*

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THE Pennsylvania Railroad Company has erected on a long stretch of its right of way between Pittsburgh and Chicago concrete telegraph poles to replace the usual wooden poles. An exposed section has been purposely selected to test the ability of the concrete pole to withstand high winds and most unusual conditions. — *The American Architect*

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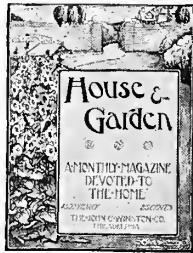
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EIGHT years ago I was laid up with nervous dyspepsia, and took up growing flowers as a hobby. I have been selecting and improving them ever since.

After about three years my stuff began to attract local attention, until now I can sell at good prices everything I can grow. I have selected common asters until I have them at present in small bud (not showing color) standing forty inches high and some stems thirty inches long. These flowers ought to measure five inches across. I have only two colors that I have grown as large as this, as these have been worked on the longest; my other colors are about eight inches behind and probably four inches across for the best.

I am within three miles of three large nurseries, and to see the way they grow seed is a surprise to any one who knows the value of selection. They all grow asters as you would grow wheat; leave every blossom and don't pinch one bud or root out one plant—everything goes. What can you expect from that work?

I am growing asters, candytuft, gladioli and dahlias. These bulb plants show profit from both ends. I have 12,000 blooming gladioli out and 1,800 dahlias. Gladioli have shown \$200 returns in blossoms on one acre. Dahlias will go this fall at twenty cents per dozen on home market, two cents each in Cleveland, and I can cut 450 to 1,000 per day to the acre. Asters—my best—bring sixty cents per dozen down to thirty cents for the smaller sorts. I have had on my place no less than 250 sorts of dahlias; of these, I am growing for cutting but ten kinds; am trying this year sixty kinds, of these I shall probably keep two.

For my use I look for—1st, color; 2d, shipping qualities; 3d, stem; 4th, early blooming; 5th, strong plant. Asters from my best seed will bring to those within reach (or sixty to one hundred miles with morning trains) of the city market at least \$800 per acre. I have realized at the rate of \$1,300 per acre.

My seed is all grown under canvas and only two blossoms to the plant. My dahlias are weeded clear of yellow centers, limp stems, weak plants, etc. The gladioli are cleaned of all poor stuff as fast as I spot it; so you see I couldn't sell this stuff at nursery prices.

No farmer is making the most of his opportunities when he overlooks the

growing of out-door flowers. Their day is fast coming in this country.—R. E. Huntington, in *The Country Gentleman*.

DYING VILLAGES

THE Oyster Bay Pilot reports a story that the New Bedford whaling bark Andrew Hicks recently killed in the Arctic a whale in whose blubber was imbedded a harpoon iron of the old bark Alice, of Cold Spring, L. I. The Alice was "one of the famous vessels of the Cold Spring fleet, and in her voyage to this port brought home whale products aggregating a value of over \$150,000."

That was long ago. Cold Spring has now neither whaling fleet nor any other industry. Since its flourishing summer hotel was bought and torn down by a wealthy land-owner it has been a dying village, without any industries, cramped in its growth by the country estates about it.

Fortunate are those villages near New York that have not become fashionable. These only retain their sturdy, self-sufficient village life. Some hamlets are entirely extinct, like Lakeville, erased to make a millionaire's pleasure park; some are restricted in their growth, like Great Neck and Manhasset; some like Greenwich and Tarrytown, have found to their cost that 500-acre and 5,000-acre "estates" do not pay as much taxes as the same area in half-acre homes; some have become mere castle-gate appendages of local Lady Bountifuls, whose imitation of English country life is not complete without peasants to bow to them and a made-to-order poverty to alleviate. In others the selfish summer residents fight and usually thwart every effort to start village factories that may give employment to local labor.

The appreciation of country life is an excellent thing in the rich; but the 1,000-acre estate within forty minutes' motor-car run of Wall Street cramps or crushes the suburban village and interferes with the proper growth of the city itself.—*New York World*.

The Colorado Douglas spruce, *Pseudotsuga Douglasii* is quite hardy in the Northern Atlantic States, but not so the one from Oregon and Washington. New Mexico and Arizona also give a hardy type, the tree flourishing there in the mountain regions.

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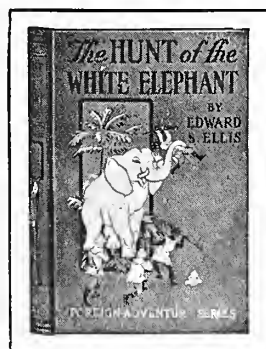
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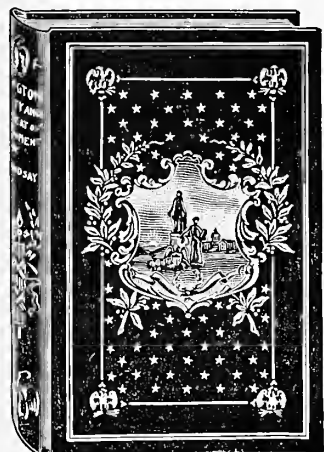
A NEW SWINDLE

A NEW swindle is reported from Algona, Iowa, as being worked on the farmers there.

A well-dressed chap, wearing glasses, went through the country, stopped at several places and stated that he was authorized to test cows for tuberculosis. He then went on with the test, or mock test, perhaps, and told the farmer that ten of his fourteen cows, the pick of the herd, were tubercular and that he should dispose of them. The farmer felt pretty badly over the matter and asked if he should kill them. The fellow said he need not kill them, but if he got a chance to sell them to some one who would take them out of the state he might do that and get something out of them. The fellow then went on to test other herds. It was the second day after this incident that an elderly man came along looking for cows that were for sale. He came to this farmer and stated what he wanted; the farmer was anxious to sell those ten cows and let the stranger have the cows at \$15 to \$16 a head. The buyer took them off, and then the farmer and his neighbors began to think that perhaps the young man and the old man were in some way connected with each other.—*The Country Gentleman*.

In the japonica section of *Hydrangea Hortensia*, which contains those with flat heads of flowers, two of them, the Imperatrice Eugenie and acuminata, are very good ones. The former is rose colored, the latter blue.

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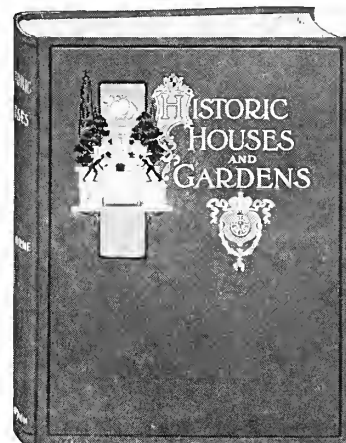
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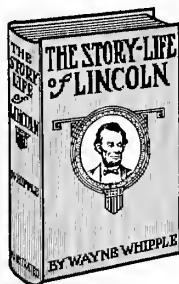
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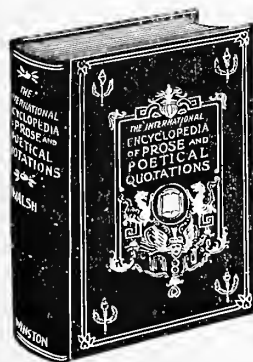
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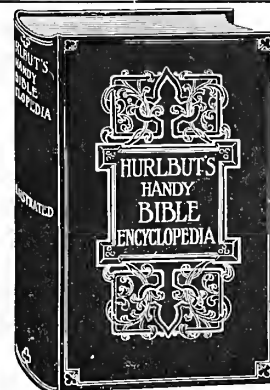
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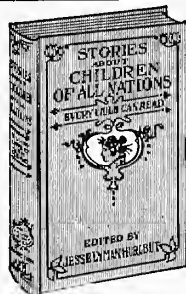
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Boston, Mass.

HOUSE-BUILDING IN SIAM

A CURIOUS method of house-building is practised in Siam. When the soothsayer has found a suitable spot for the site of a house, and declared it in every way felicitous, the family who wish to build a house gather together the necessary materials, then invite all their relatives and friends. On the day fixed, all these arrive in a crowd armed with picks, bill-hooks, knives, hatchets and saws. Some dig the holes in which to plant the supports, others cleave the bamboo or prepare the wood-work. Before night the light habitation is completed, but everything is uneven, notably the steps, the windows and the doors. The columns are ornamented with red and white rags, which are supposed to bring happiness; the unevenness of doors and windows is supposed to avert the coming of evil spirits. —*Illustrated Carpenter and Builder.*

DANCE MUSIC IN BUILDING OPERATIONS

THERE is a moral in the following anecdote related by *Tit-Bits* which we commend to the attention of enterprising band-masters, organ-grinders and builders who are behind time on contracts. This story is told of an eccentric Hastings parson: One day, on visiting the belfry, he found a whitewasher whistling a dance tune as he worked. The parson reproved him sharply for choosing such music for such a place. "Beg your pardon, sir," said the man, "but I forgot where I was," and then to show he was sorry he started whistling the "Old Hundredth." His hand, however, kept with the music, and so the "Old Hundredth" made the whitewash brush go wonderfully slow. "Oh, get back to your dance tune," the old parson shouted, "or the job'll never be done!"

VALUE OF THE SWEET PEPPER BUSH

ALL who are acquainted with shrubs know how bare of flowers most collections of them are in August and September. It is but a few of the later flowering sorts that bloom then; and were it not for the wealth of flowers displayed by annuals, perennials and bedding plants the paucity of shrub blooms would be more noticed than it is. A shrub often overlooked is the sweet

(Continued on page 14.)

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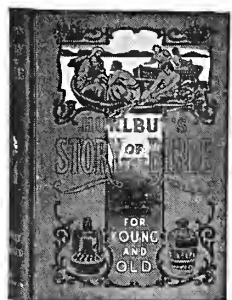
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House & Garden for January

THE GARDENS OF THE MISSIONS

AT this festival season, when throughout the North and East the land is wrapped in a blanket of white and vegetation is taking a rest, it is delightful to wander in gardens of green, amid a blaze of color and among citrus trees hanging heavy with their golden fruit. Among such gardens those about the old Missions of California afford much interest. The earliest of these was planted in 1769 by Father Serra, his coadjutors and their bands of neophytes. Mr. Charles Frederick Holder, than whom there is none more intimately acquainted with the history of the missions, writes most entertainingly of them, and of the vines, plants and trees with which the gardens were planted, many of which had been brought with loving care and tender regard through long and tedious journeys from old Mexico and even from Spain. During succeeding years these gardens and the missions themselves have passed through many vicissitudes and consequent disintegration and decay. Now, however, they are being restored, and will soon bloom and blossom as in the olden days, when the Fathers walked therein and dreamed of the Mother Country and of the vastness of the work before them.

SENTIMENT AND SYMBOLISMS OF CHRISTMAS GREENS

Why decorations of cedar and fir, of box, holly, mistletoe and laurel came to be so universal and how the giving of gifts and the singing of carols at Christmas time became established customs form a long and stormy history. Marie von Tschudi says "Poet and antiquary have united to praise and do it reverence, and sentiment and symbolism have fought side by side for this wearing of the green." She takes us over the long road of history which gave them to us and tells us the most interesting points of the story.

CELEBRATING CHRISTMAS IN CHRISTIAN COUNTRIES

As the manner of observing Christmas differs in different countries as each race or nationality differs from the other, an infinite variety is therefore imparted to the celebration of this most sacred of all Christian days. H. M. Phelps describes some of the characteristic customs associated with this holiday in England, Germany, Italy, Spain, France, Russia and in Switzerland, Norway and Australia.

A MODEL RESTAURANT IN BERLIN

Mr. William Mayner contributes an interesting description of the workings "behind the scenes" as it were, of this great Berlin restaurant, "Kempinski's." The illus-

trations accompanying the short article show not only the many dining halls of the establishment but also the half-dozen kitchens and serving-rooms, as well as special departments where food is being prepared by wholesale to supply the six to ten thousand daily guests.

ARRANGING CUT FLOWERS ARTISTICALLY

William S. Rice claims that to be able to arrange cut flowers artistically one must possess a sympathetic quality for the growth or "gesture of the plant," or an intuitive feeling for the art of grouping or composing. That few people possess these qualifications, accounts for the too frequent failure of such decorations in our homes. Few of us give thought as to how the flowers grew on the parent plant or whether the vase or other receptacle is harmonious in form and color with the flowers it holds. The Japanese can teach us how to catch the real spirit of nature in our decorative uses of cut flowers.

DECORATIVE DETAIL IN A FRENCH APARTMENT HOUSE

Refinement of detail for decorative uses receives little attention from the average American architect, whether from lack of time or patience or ability. In the illustrations shown the most minute detail seems to have been most carefully considered, the result being beautiful and satisfying. The work is by M. Eugene Chiffot, of Paris, France. It is described and discussed by Frances B. Sheaffer.

THE COUNTRY CLUBS OF SOUTHERN CALIFORNIA

At this season of the year when the Eastern golf links are deserted, the far Western golf courses lure the enthusiast, for there is no cessation there in the play. The midwinter is when the season is at its height and to meet this inrush of visitors every city, town or village boasts of its country or out-of-doors club. Day Allen Willey gives information about many of the better ones, and that the reader may be better informed gives numerous illustrations of them.

THE PRACTICAL USE OF THERMOMETERS

Samuel K. Pearson, Jr., of the Climatological Service of the Weather Bureau, contributes an instructive paper on the proper temperature which should be maintained in the several parts of the house. The indoor atmospheric conditions are considered and the amount of humidity proper for specified degrees of temperature is discussed. This article was announced for the December issue but was crowded out.

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"PICK-A-BACK."

FROM THE PAINTING BY ARTHUR ELSLEY.
(Supplement to the Illustrated London News.)

pepper bush, *Clethra alnifolia*, which makes its display from the close of July until early September. It is sometimes met with, but rarely seen at its best, because it is not planted in wet ground—a position it prefers to all others. When on dry ground the flower spikes are but half the size they attain when it is well suited; besides this, the leaves are not nearly of as healthy an appearance. It is a native shrub, found on the borders of lakes and pools; and its presence is made known often before the plant is seen by the fragrance of its flowers. These flowers are white and are borne in spikes resembling in shape those of the spiræas—*Florists' Exchange*.

SAVING ELM TREES

CITY Forester Clarke of Northampton, Mass., says that boiling water is the best remedy for the elm leaf beetle.

They can be destroyed by simply spraying them with boiling water. This kills them instantly and does not injure the trees. No scraping off of solid bark should be done, as it removes the tree's winter protection and is of no use whatever, as the beetles fly, the worms crawl, and the pupæ or yellow, half-formed beetles seem to have a sort of snail power to also get down to the ground in enormous numbers, and if not scalded to death are soon complete beetles, which live throughout the winter.—*The Country Gentleman*.

THE TOMB OF RENE OF ANJOU

KING RENE'S body was recently exposed by an accident in the cathedral at Angers. In repairing the choir, workmen broke through the roof of a vault in which were two coffins. The wooden cases had rotted away, and the leaden cover of the one containing the old king of Naples and Duke of Lorraine and Anjou had been torn off. The skeleton had a crown of thin gold about its head, and in its hands the scepter and globe, which, being of bronze, had turned green. The other coffin, containing his wife, Queen Isabella of Lorraine, was intact and was not disturbed. After the inspection the vault was sealed up again. Over it there was formerly a splendid tomb, destroyed in 1794, but the vault escaped injury, in consequence of the woodwork and stalls concealing it.—*Exchange*.

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House & Garden

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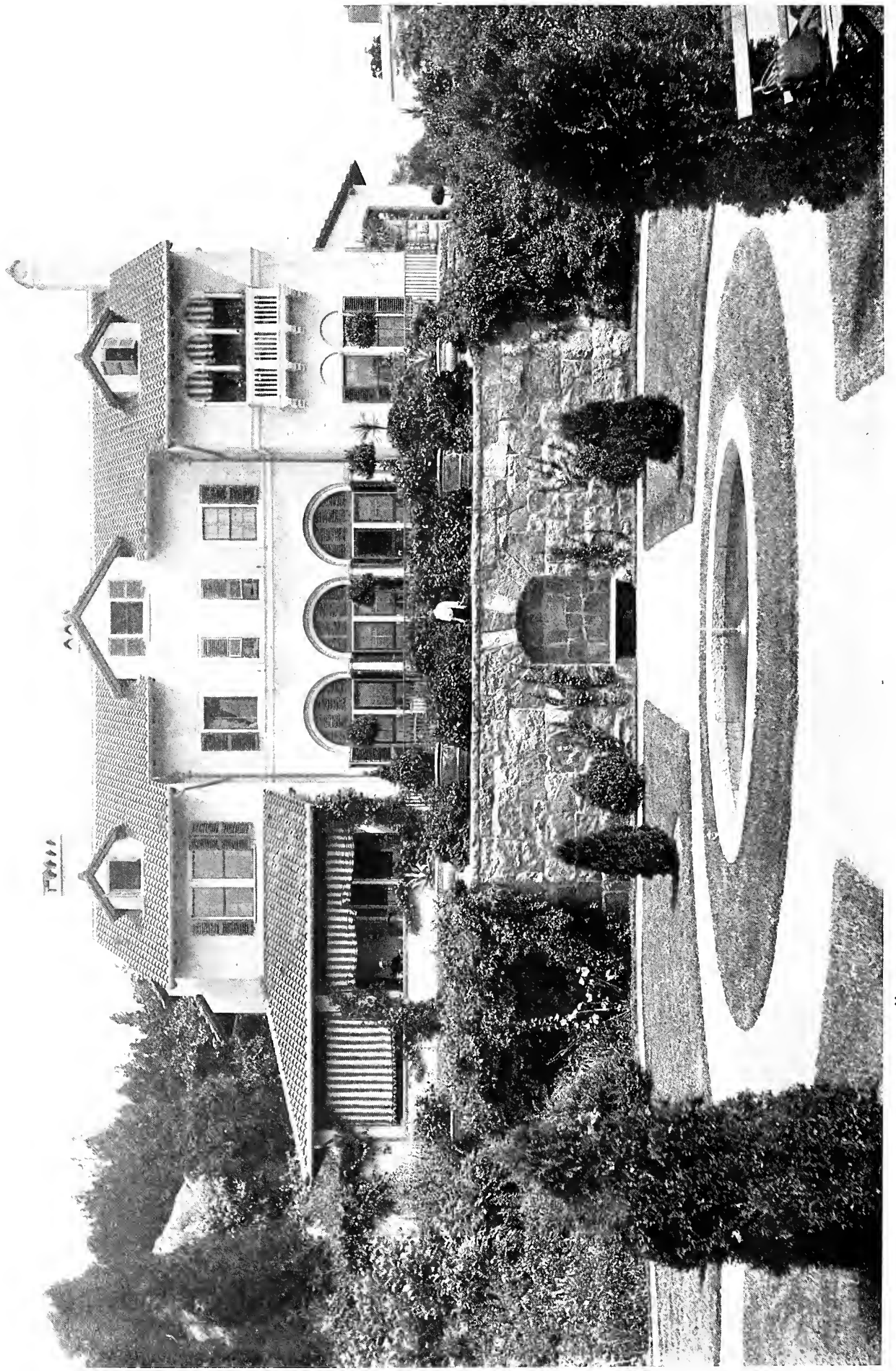
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"VILLA-AL-MARE" THE SUMMER RESIDENCE OF MR. GEORGE LEE, BEVERLY FARMS, MASSACHUSETTS

House and Garden

VOL. XIV

DECEMBER, 1908

No. 6

"VILLA-AL-MARE"

The Summer Home of Mr. George Lee, at Beverly Farms, Mass.

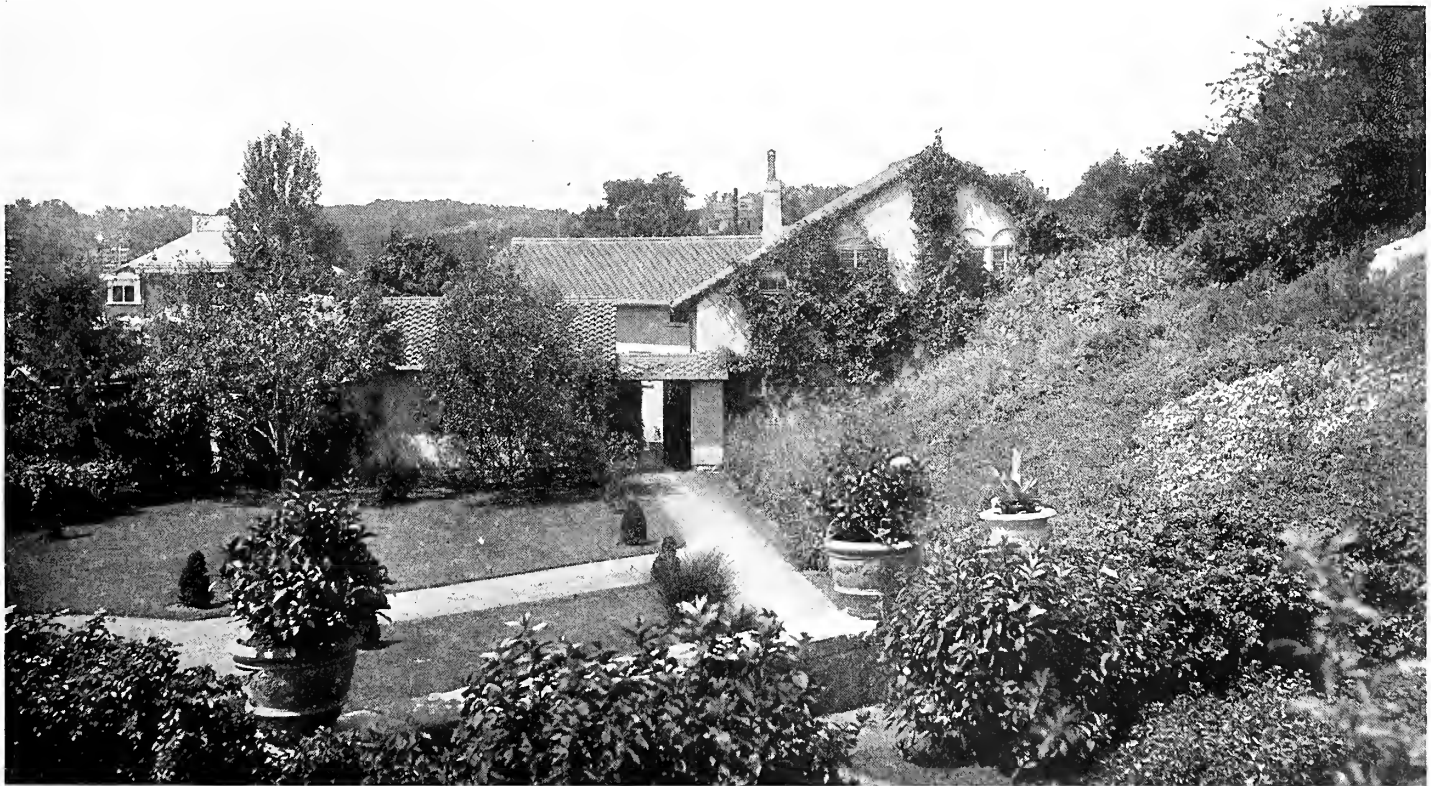
By MARY H. NORTHEND

A DRIVE on a pleasant summer's day along the north shore of Massachusetts Bay, from Beverly to Magnolia, discloses a veritable panorama of beautiful pictures to the eye of the appreciative beholder.

Driving slowly along, one passes through a stretch of shady woodland, coming out upon a roadway, to the right of which sparkle the blue waters of old ocean. Farther along, a precipitous crag looms up unexpectedly on the right, while to the left lie sunny meadows, bordered by shadowy pine trees. Still farther on is a prospect of sandy beach and grassy woodland, on one side, while on the other, the eye is attracted by gently sloping hills, covered with stately, wide-spreading old trees.

Everywhere is seen this combination of sea and land, and everywhere, too, are to be found houses, varying in type of architecture from the simple cottage to the pretentious mansion. They are, for the most part, ensconced in the heart of the woods, or erected on rocky headlands that border on the ocean, and are rarely plainly discernible from the roadside; a graveled driveway entrance, ornamented on either side by stone or granite gate posts, alone betraying their presence within. Glimpses of gables and towers, balconies and broad verandas are often obtainable from between the trees, and they give a hint of the beauties that lie hidden beyond.

About a third of a mile beyond the Beverly Farms railroad station, one comes upon the crossroads, to



THE GARDEN AND STABLE



THE LIVING-ROOM LOOKING INTO THE MUSIC-ROOM

the left of which is noticed a stone wall, along the top of which extends a latticed rail, which partially conceals a most attractive home in the Italian style of architecture. This is "Villa-al-Mare," the summer residence of Mr. George Lee, a member of the firm of Lee, Higginson & Company, well-known Boston bankers.

Mr. Lee's father, Colonel Henry C. Lee, was one of the four pioneer summer residents of this now famous resort. He erected a home here, more than sixty years ago, a short distance from where "Villa-al-Mare," now stands.

At the time Mr. Lee purchased the land which his charming summer residence now occupies, it was a most forlorn looking spot; in fact, it was a sand pit, which had been excavated until it had become unsightly. No expense was spared in its transformation, and that the outlay of money was well worth while, is attested by the fact that to-day there is no more artistic or charming place along the Shore than this picturesque Italian villa, and its attractive grounds.

The house has a stucco finish, with a red tiled roof and was designed by W. G. Rantoul, architect, of Boston. It stands back from the main road, on a slight elevation, and commands a magnificent view of the nearby ocean, dotted here and there with the white sails of various crafts. In the distance is Misery Island, the mecca of sea-lovers, and the site

of many interesting bungalows, one of the most attractive of which is owned by Mr. Lee, and is known as "Ye Court of Hearts." The little steam launch that constantly plies its way between the island and shore is plainly discernible, as is West Beach, a favorite bathing place of the younger members of the exclusive set.

Passing between ornamental gate posts, up a short flight of stone steps, and along a circuitous path, bordered on either side by velvety lawns and great masses of shrubbery, one comes to the entrance front of the house, where, mounting a few more steps, he finds himself within a quaint, pillared porch, ornamented by pretty bay trees set in artistically chiseled Italian marble pots.

The broad entrance door opens directly into the hallway, which is not large, but is most attractive. Magnificent tapestries and beautiful paintings adorn the walls, and on all sides are mementos of sunny Italy, with which Mrs. Lee has delighted to surround herself, in loving remembrance, no doubt, of the land of her birth. A broad oaken staircase rises from the center of the hall to the second floor.

To the left of the hall is the music-room, which is Italian both in detail of the design and in its furnishings. The walls are finished in white and gold, and are topped with a shallow vaulted ceiling, beautifully tinted in delicate colorings, several of the panels are the work of Mr. Lee, who is an artist of ability.

“ Villa-al-Mare ”



THE DINING-ROOM, SHOWING PART OF THE PEWTER COLLECTION

At one side of the room is a large open fireplace, above which extends a wide marble mantel, exquisitely carved. At either end of its broad shelf is a bronze candelabrum, of artistic design, while in the center are two fine examples of the Italian potters' art. The furniture harmonizes perfectly with the style and decorations of the room, among the pieces being a piano at one end, a mahogany writing desk at the opposite end, and a very fine marble topped table, which occupies a position in front of the fireplace.

Beyond this room is the living-room, a large and most attractively furnished apartment. Great French windows open directly onto a broad veranda, from which is obtained a fine view of the quaint terrace and the charming Italian garden just below. A wainscot some six feet in height runs around the walls of the room, from which a plain field rises to the edge of the wood cornice. The ceiling is crossed with heavy beams. The furniture is of the Italian type, and here, too, are found many mementos of Mrs. Lee's native land. A large Oriental carpet of exquisite coloring, in rich soft tones lies in front of the fireplace, and but partially covers the polished floor of the room. Easy chairs, placed artistically about, as well as a large couch, provided with soft pillows, lend an air of comfort, while the brass tea-kettle on the hearth suggests afternoon teas. A fine Venetian mirror hangs above the broad mantel,

which is flanked on either side by curious old lanterns, resting on slender standards. At one end of the room is a tall, beautifully carved cabinet above which hangs a fine old Italian painting. Directly opposite is another cabinet, smaller in size, which was found in an old monastery, the carvings on which are representations of scenes of the "Quest of the Holy Grail." Above this cabinet hangs an exquisite painting, a Tiepolo, and scattered about the walls of the room are fine old masterpieces, including some of Sir Joshua Reynolds'. A few modern paintings are also to be seen.

From the end of the living-room one enters the den, a cosy apartment, commanding a view of the garden, and glimpses of the ocean between the trees. Its high vaulted ceiling is tinted a delicate shade of blue, and is studded with golden stars. Around three sides of its wainscoted walls extend low, broad, cushioned seats, piled with sofa pillows. Ancient pikes, swords, lamps of foreign workmanship, and various curios of great interest as well as of artistic value are scattered about, and form a most unusual collection of relics. A quaint chandelier hangs suspended from the center of the ceiling directly over a low round table, while a rug, very rare and antique, lies on the floor before the fireplace, which is severely simple in design. Uniqueness is the keynote of this den, and it is certainly most attractive.



THE MUSIC-ROOM WITH PAINTED WALLS

Re-entering the living-room and turning to the left, one passes through a wide doorway and enters the dining-room, a rich and impressive room, furnished in beautiful old mahogany. This wood is also employed in the construction of the heavy beams which cross the ceiling, and in the high wainscot which runs around the room. A narrow frieze of conventional design in fresco is carried around the wall under the beam work. In this room is displayed Mr. Lee's wonderful collection of old pewter, said to be the finest in the country, many of the unique old pieces being impossible to duplicate in any part of the world to-day. It is displayed on the long narrow shelves of three buffets, which have been built in the walls, and it is most artistically arranged. Among the pieces having interesting histories, is a set of plates, on the back of each one of which is written various seat numbers, as "Seat One," "Seat Two," and so on, through the set. They were obtained from an ancient monastery, and the numbers indicate that each monk had his own particular seat at the table of the refectory. Pewter to-day represents a lost art, and rare indeed are genuine

old-time specimens. It fell into disuse through the cessation of demand for it and merchants grew to consider it unworthy of even storage room. Consequently, some years ago, tons upon tons of it were melted down and sold to the junkmen as old scrap. This destroyed the bulk of the best productions of the old masters, and specimens of the real article to-day are sold for fabulous sums. In view of the scarcity of this old-time alloy, Mr. Lee's collection is truly remarkable, but it must be remembered that it took years of patient research before the collection was obtained.

A feature of the dining-room is the broad fireplace of brick and granite, which combination is most artistic. A narrow mantel shelf, also of granite, extends above it. Two large lamps with Colonial shades are placed at either side of one of the large buffets, and are most attractive adjuncts to a charming whole.

Reluctantly leaving the charming interior of this picturesque home, one opens the large French windows in the living-room, and steps onto the broad veranda, decorated with bay trees in quaint tubs. From

"Villa-al-Mare"

here the view is superb, and for a moment one forgets the interior beauty of the home. One end of the veranda has been enclosed for an outdoor living-room, and most enchanting is the prospect to be contemplated as one lounges in a great easy chair, and feasts his eyes on the beauties of art and nature charmingly intermingled in the extensive grounds of this estate. A few steps below the veranda is the terrace, rendered attractive by masses of shrubbery and potted plants, its stone rail ornamented with a marble urn at either end, containing cacti, and in the center decorated by two terra-cotta pots of foreign design, each holding diminutive trees.

At the left of the entrance front of the house, steps descend to the garden, which seems like a bit of sunny Italy transported to our bleak New England clime. In the center a fountain softly splashes its spray beyond the marble curbing to the circle of close-clipped sward which



THE DEN

surrounds it. On all sides are beds of brilliant flowers. Here is noticed a patch of red, there, a mass of yellow, while beyond are beds that are a delightful tangle of riotous colors. Scattered about are bits of rare marble, tree vases and well-heads, all from Italy.

The grounds at the rear of the house have been purposely left a tangle of wild roses, sweet-smelling clover, and clematis, while over and about all, woodbine trails its pretty tendrils. Great old trees stand like sentinels on guard, and form an effective background for a very effective picture. A short distance from the rear of the house are the stables, where are kept a string of thoroughbreds. It is reached by a graveled driveway, on either side of which are well-shaven lawns, and at intervals are placed pots of flowering shrubs. It is truly an ideal home, and it is little wonder that the owners delight to come here early in the spring and linger on throughout the crisp October days.



THE ENTRANCE TO THE GROUNDS

Washington—A Residential City

By JOHN W. HALL

IF one who has not visited Washington in the last forty years—yes, within the last twenty years—should revisit the Capital City, it is a safe proposition that, aside from a few ancient landmarks scattered here and there, the first impression would be of a city builded anew. It is not necessary to go further back than twenty years, yes, ten years, to take up a line of expansion and development not theretofore manifest, if even contemplated except in the original plan of the city. In reality it is difficult to comprehend Washington as of twenty years ago and the Washington of to-day—to comprehend the recasting of the entire architectural aspect of the city.

Washington is not a business city, from a commercial view-point. It should not and never will be a business city. It is not a business city for the reason that there is no geographical lines for such; it will not be a business city for the same reasons coupled with the happy handicaps of a lack of transportation facilities and its proximity to such great commercial marts as Baltimore, Philadelphia and New York. It should not be a business city for the reason that its present great development is, and its future development must be, in the direction of an ideal residential city. The original idea and plan of the city

contemplated homes, not business; colleges, not foundries and factories; cleanliness and whiteness, not dirt and smoke.

For many years the moral, if not the official, influence of the city has been antagonistic to the introduction of manufacturing or other industrial enterprises.

A very recent effort to boom the city as a "Greater Washington" along industrial and commercial lines proved abortive. On the other hand, the entire citizenship of the National Capital gives a hearty welcome to the coming of those who are home builders; it gives a generous appreciation of the many institutions of learning, science and art which are constantly being located among them.

Every nation of the world has dwellers within the gates of Washington. Its permanent resident population is made up of people from every state and territory of the Union, and from the tropical and arctic possessions. With a citizenship so thoroughly cosmopolitan, the form of municipal government is admirable and highly conducive to home making. The administration of municipal affairs is in the hands of three commissioners, named by the President with the advice and consent of the Senate, one of whom is taken from each of the two great



THE HOME OF MRS. Z. B. LEITER

Washington—A Residential City

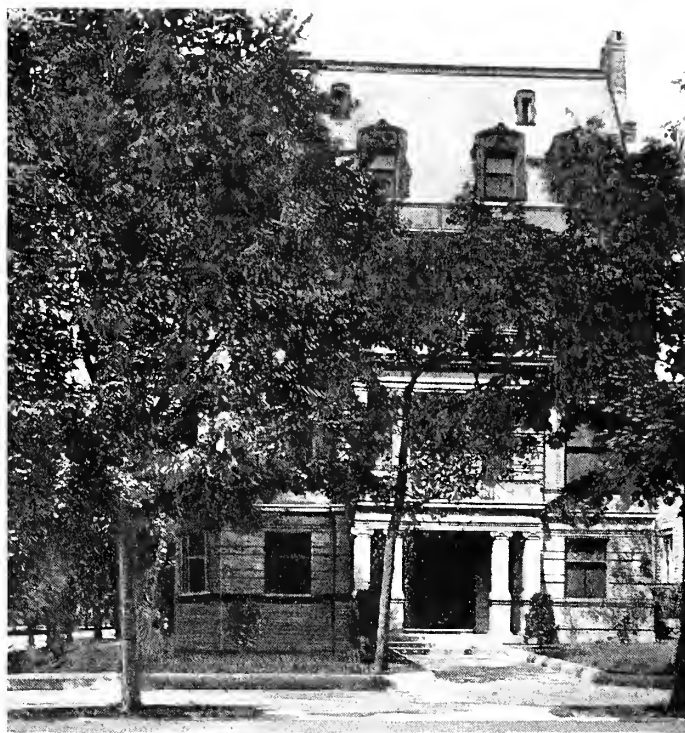


THE HOME OF SENATOR KNOX OF PENNSYLVANIA

political parties, and the third from the army—from the corps of army engineers—and is therefore as near non-partisan as it is possible to be. The Congress enacts laws for the government of the city—sits in the capacity of a city council—and the commissioners formulate such police regulations and carry out such plans of public improvements as are warranted by congressional enactment. There being no elective franchise in the District of Columbia, its attractiveness as a place of residence is enhanced by its removal from unseemly partisan policies, such as prevail in most of the cities. The controlling authorities are removed from political influences and therefore devote their energies to the city's development along practical and uniform lines.

In Washington the streets and crossings are never congested and travel consequently hindered by heavy and noisy trucks. The street cars of the city are all operated by the underground electric system and there are no unsightly, dangerous overhead wires. These are conditions not found in cities where the greatest ambitions tend to development along commercial and other business lines—where hustle and bustle are the characteristics most heralded to the world—and which add so much to the desirability of communities for purely residential purposes.

No city in the world is more fortunate in having its streets and avenues laid out with broad roadways, and of uniform width. No other city in the world is more amply provided with shaded streets. The

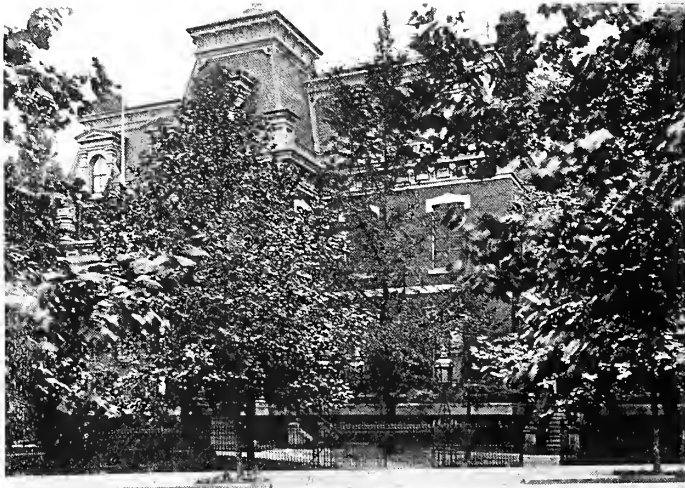


THE HOME OF SENATOR FORAKER OF OHIO

distance from the curbing to the building line, on all avenues and on most of the streets, is such as to permit of two rows of shade trees, and when in full foliage give complete shaded sidewalks and drive-ways. Another feature, and one which is appreciated by all city dwellers, and which is not found in cities devoted to commercial enterprises, is the vast number of well-shaded parks dotted here and there all over the city. These parks vary in size from the small triangle of a few yards at the intersection of streets and avenues, to those covering one and two city blocks. They are always well kept, and add attractiveness even to attractive surroundings by taming the white with the green. An incident to Washington's attractiveness is the rigid enforcement of an anti-smoke law. On a sunny day there is only now and then visible a streak of smoke against a sky of Italian blue, except about the railroad terminals and when the new union station, which is nearing completion, is in use the smoke nuisance from the engines will be abated.

It is no exaggeration to say that Washington is today one of the most beautiful cities in the world. It is safe to say that in the very near future it will be the most beautiful city in the world. It has only been within the last few years that the Congress, the law-making power for the District of Columbia, which, with the city of Washington, is under the same municipal direction, has dealt with the city in a manner indicating the intention of the National

House and Garden



THE BRITISH EMBASSY



HOME OF ASSISTANT SECRETARY OF STATE BACON

Government to co-operate with the local authorities in making Washington a great Capital City—a city beautiful. Since that policy was inaugurated by the Congress, changes have been most marked.

Economic conditions are now enriching Washington with many magnificent structures in the way of public buildings, such as the Senate and House office buildings, the new home for the Department of Agriculture, the municipal building, and the new union railroad station.

These buildings are to cost from five to ten million dollars each, and they are all being constructed of white stone and marble. Washington is to be a city of white—marble and granite as building materials, are fast supplanting brick in the construction of even the less pretentious homes.

It is but natural that the seat of government of the richest nation in the world should become the social center of that nation; such is Washington becoming. Climatic conditions are the most favorable, and hither are coming people of wealth and social recognition from all sections of the country and their coming means the continued development of the city—it means the building of more and finer homes.

The supply of homes, such as are in demand under changed conditions, is limited, and even now, in districts outlying the original city limits, edifices of the most magnificent design, planned for social purposes, are in course of erection or in contemplation. Nearby suburban places are being invaded by many who are building homes for winter rather than summer occupancy.

Among the older mansions in Washington is the

Washington home of Senator Knox, of Pennsylvania. It is one of the most commodious and is regarded as the best built private house, of its day, in the city. It is known as the George W. Childs mansion, and was purchased by the Senator from the widow of the famous philanthropist. The library of Senator Knox is one of the most elegant and best equipped of the many rich private libraries of the city. The furnishings are of green and gold and this is carried out in the bindings of the books. The Senator has all his books rebound in accordance with the style which has been selected. This is dark green seal with small gold letters and his monogram, "P. C. K.," artistically twined on the front cover.

As illustrative of the



A BLOCK OF WASHINGTON'S LESS PRETENTIOUS HOMES

Washington—A Residential City



WASHINGTONIANS USE PARKINGS INSTEAD OF PRIVATE GARDENS

character of homes now demanded and building, that in course of completion for Assistant Secretary of State Robert Bacon may be instanced. The house is Colonial and simple in design, but much care has been given to the interior arrangement and to its decorations. The exterior is of dark red brick and Indiana limestone. Over the door is a porch supported by large wooden columns. The house is five stories and has a frontage of sixty-nine feet and a depth of forty-two feet. On the first floor is a large reception hall, which will be finished in wood. To the right of the hall is a library, the dimensions of which are twenty-five by forty feet. Book shelves will entirely cover the walls of the library. The other rooms on the first floor are a kitchen, servants' hall, and service rooms.

A broad staircase leads from the first floor to the second and is one of the handsomest features of the house. It is of carved English oak. A conservatory, in which there is place for a large fountain, will open from the central hall on the second floor. A large salon finished in Louis XVI. style will be directly over the library. On the opposite side of the house will be the dining-room, thirty feet long by twenty-five feet wide. The walls will be of paneled oak and the ceiling will be finished after the English geometrical style, and will be ivory in color. A

large carved stone fireplace will add to the elegance of this room.

The third floor will be given over to sleeping apartments, dressing-rooms, baths, and closets. On the fourth floor there will be two bed chambers, and seven servants' rooms. The fifth floor will be devoted to servants' rooms and storage space.

Large numbers of handsome homes, building with a view of social functions, as is the Bacon residence, are being built. One of the latest to the long list is that of Perry Belmont, of New York, the foundations of which have just been completed. It is to be in the style of Louis XIV. and will cost a half-million dollars. A unique arrangement is that the private part of the house

will be on the first floor, with rooms for entertaining above. The architecture of the building is made impressive through the simplicity and dignity of its lines. The house will be three stories in height, with two stories underground, the basement and sub-basement. The kitchen and other service rooms will be in the basement and the heating plant in the sub-basement, leaving the entire upper part of the house for living purposes. The exterior will be constructed entirely of Indiana limestone.

A feature of the house is found in the plan of the first floor, which is raised a good distance from the



A VISTA OF WASHINGTON'S SHADED STREETS

House and Garden

ground. Entrance is made by way of a graceful porte-cochère, which is located at the south end of the house.

Instead of several reception rooms, an office, and a dining hall, as is often found, the whole private part of the house is on the first floor. On this level will be the library, private reception, and drawing-rooms, private dining-rooms, and the sleeping chambers. A prominent feature of this floor will be a large library, located on the west side of the house. Adjoining this will be the private office of Mr. Belmont. The arrangement of the rooms is original and worked out with great care.

The second floor will be reached by a grand stairway, of a beautiful design, and constructed of marble and bronze. One of the most important features of the house, the picture gallery, eighty by thirty-three feet in dimensions, will be located on this floor. The only other rooms on the second floor will be the large dining-room, to be used for entertaining, the salon, and a circular reception-room. A pleasing feature in the plan of the second floor will be that the arrangement of rooms permits several vistas through the entire length of the house. The third floor will be given over to servants' quarters.

It is Mr. Belmont's intention to bring to Washington his entire collection of fine pictures which are now hung in his houses in New York and Newport. This collection was left him by his father, August Belmont,

and is regarded as one of the finest in the country. The pictures will be hung in the gallery of his new residence.

The designs for Mr. Belmont's new home were made by E. Samson, the famous Paris architect, and will be the first work of Samson in this country. Surrounding the house there will be a narrow strip of parking, which will be made into a formal garden and laid out by Duchesne, of Paris.

Detached houses in Washington are but few—a great majority of the best homes being built in blocks. There are but very few private gardens, efforts in that direction being confined chiefly to the broad parkings. Not infrequently, however, are the effects of softening sought by the use of ivy and some varieties keep green for the greater part of the winter.

Not all of Washington's population is of the millionaire class—smart set—who are centering in the city with social ambitions. Thousands of retired, well-to-do, business and professional men, army and navy officers, statesmen, etc., recognizing the peculiarly favorable local conditions—the desirability of the city as a place of residence—are undoubtedly adding to the phenomenal growth of the National Capital.

What Paris is to France, and what London is to England, the same will Washington soon be to the United States.



ONE OF THE NUMEROUS PARKS IN THE RESIDENTIAL SECTIONS OF WASHINGTON

Aubusson Tapestries

By GEORGE LELAND HUNTER

PART II

(Continued from the November Issue.)

AFTER the conquest by the Romans, Aubusson became a military station and a fortress of the second order. In the middle ages, the castle of the House of Aubusson took the place of the fortress. Of the castle few traces are left.

In the year 418 A. D. the land of the Lemovices, that in four and a half centuries had become more Roman than Rome itself, was granted by the Roman Emperor Honorius to the invading Visigoths—barbarians from the forests of Germany and Russia—as their “mark.” Hence its Latin name *Marchia Lemovicina* that in French became *La Marche*. Auvergne got its name from the Arverni, and in the seventeenth century Aubusson tapestries were often called *tapisseries d’Auvergne*, while tapestries made in Felletin were called *tapisseries de La Marche*. The modern name for the political division in which both towns are situated is the Department de la Creuse, named from the river that flows through Aubusson, which is said to possess, like the Bièvre of the Gobelins, and the Bronx of the Baumgarten atelier at Williamsbridge, certain mysterious qualities that endear its water to the dyers of silk and wool.

The first definite documentary evidence that has yet been discovered of tapestries woven in the Aubusson district is in the will dated 1507 of the Duchess of Valentinois, who had the somewhat doubtful distinction of being the widow of the notorious Cæsar Borgia. In the will are enumerated numerous tapestries from the looms of Felletin, mostly verdure, several of them being described as *tappiserie de Felletin à feuillages*.

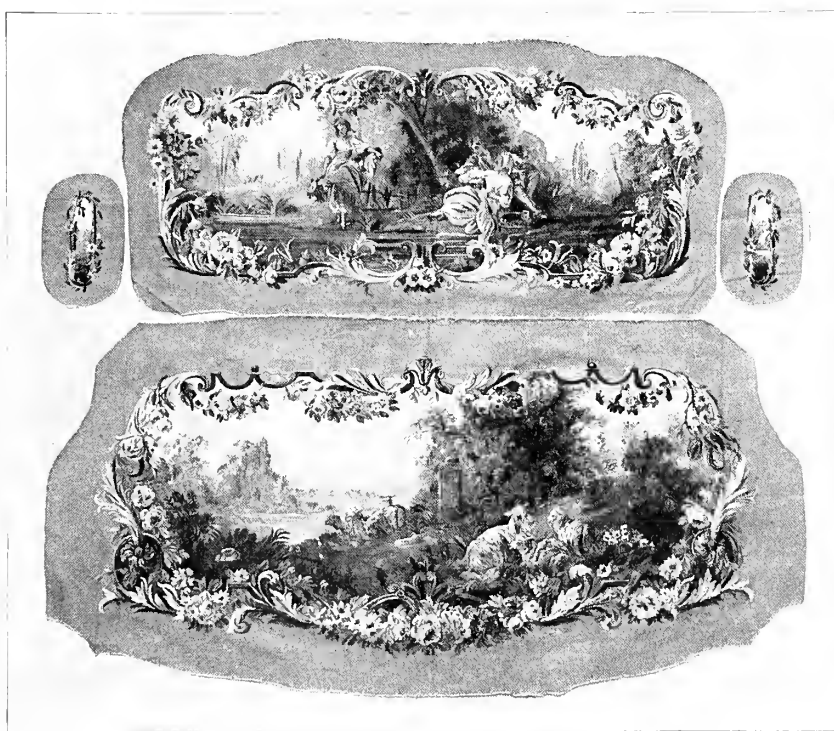
In the year 1581 an ordinance of Henri III. speaks of tapestries from

Felletin and Aubusson as *tappiserie ou tapis dit Felletin, d’Auvergne*.

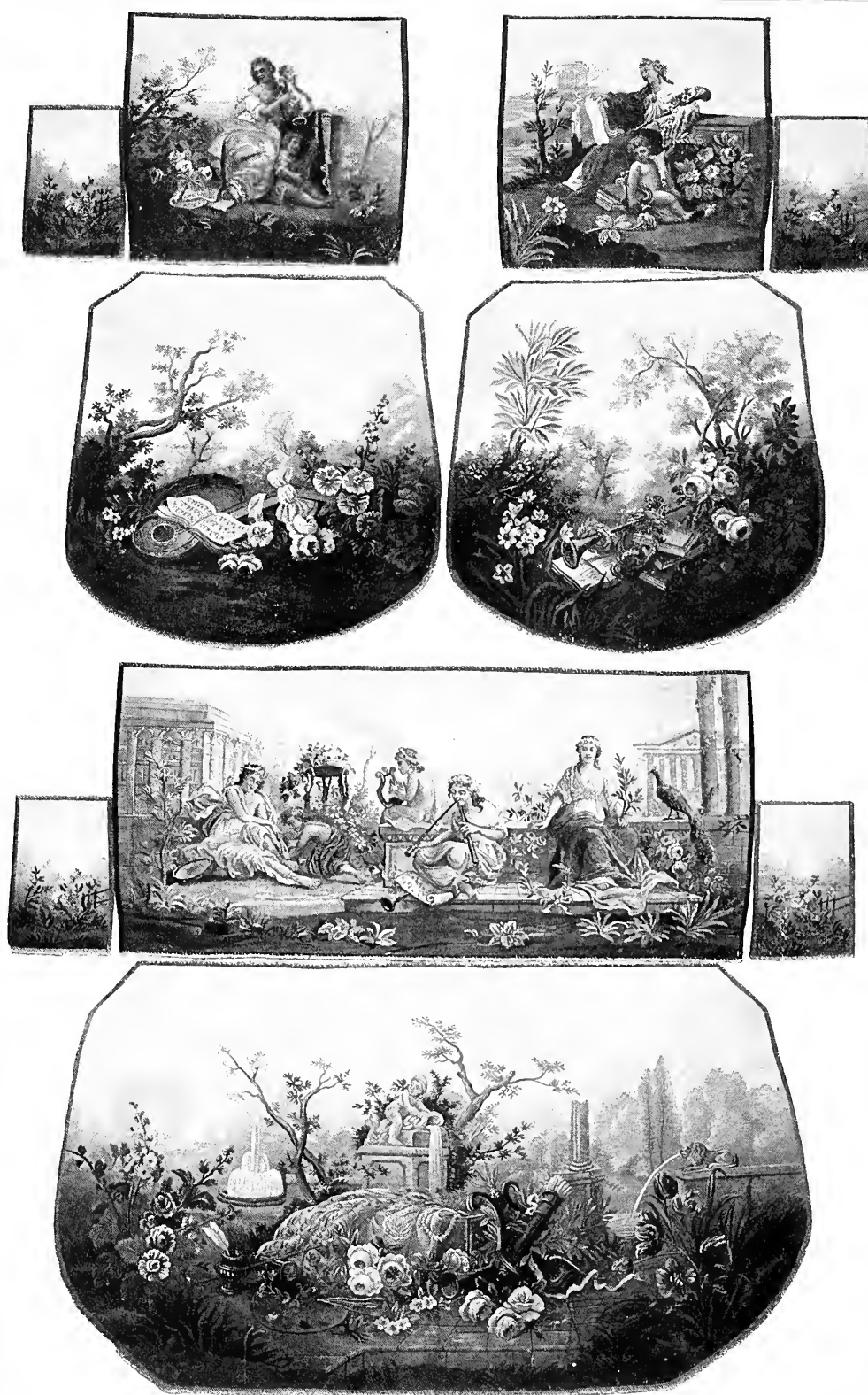
In 1601 Henri IV. encouraged the industry greatly by forbidding the importation of Flemish tapestries into France. It will be remembered that it was he who brought Flemish weavers to Paris and installed them at the Gobelins. This atelier founded by Henri IV. was one of several united by Colbert in 1667 in the reign of Louis XIV. to form the “Furniture Factory of the Crown,” which is the lineal ancestor of the present Gobelins. But the Parisians were not content to share prosperity with Aubusson. They wanted a monopoly of the Paris market. They wanted to tax the Aubusson tapestries on entry to Paris, and to allow them to remain there on exhibition only a fortnight. Evidently they feared the competition of the hardy mountaineers of Auvergne and La Marche. Fortunately the Government did not share their local selfishness, and a royal decree dated February 1, 1620, confirmed Aubusson and Felletin in their rights.

An indication of the high quality of the work being done at Aubusson in the first part of the seventeenth century is the fact that in 1625 a tapestry merchant of Aubusson received an order to supply the cathedral of Reims with four figure tapestries on religious subjects—the Assumption, the Virgin with the infant Christ, St. Nicaise, and St. Remi.

Contemporary evidence about tapestry weaving at Aubusson in the seventeenth century is also to be found in the article on the Haute Lisse in Savary’s *Dictionnaire du Commerce* published in 1641. He says: “There are also two other French tapestry factories, one at Aubusson in Auvergne and the other at Felletin in La



Louis XV. Aubusson sofa coverings. Design of the eighteenth century



Seats, backs and arms for two arm chairs and a sofa of an Aubusson set called "The Muses"

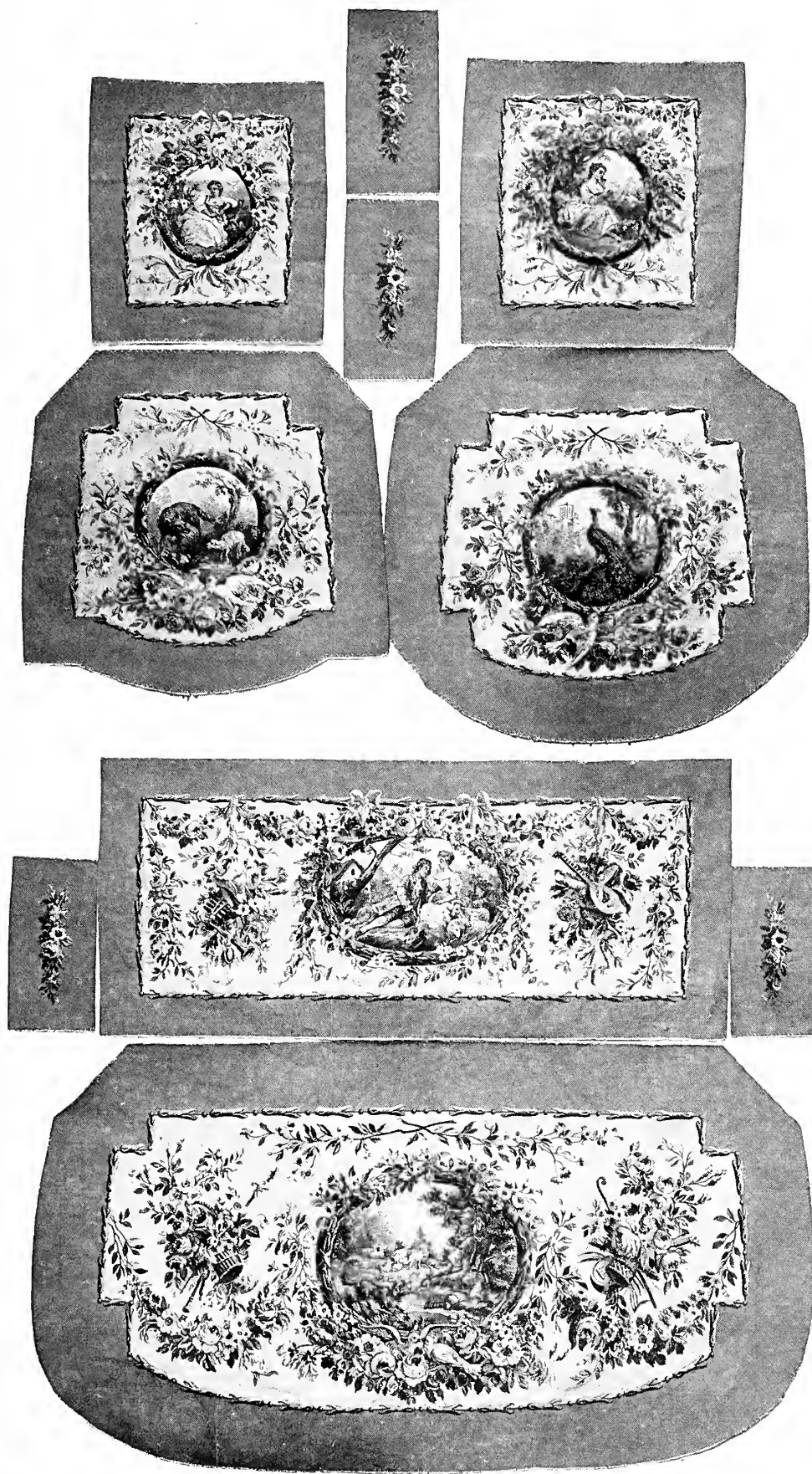
Marche. It is the tapestries made in these places that are called *tapisseries d'Auvergne*. Felletin makes the best verdure, and Aubusson the best figures. It is a long time since anything but the *basse lisse* (low warp loom) has been used either in Auvergne or Picardy."

By 1664, however, the industry appeared to be in a bad way. According to the report made to Colbert, the number of weavers had decreased to 1600, there was a lack of good cartoons, the wool was coarse, and the dyes were bad. The tapestry merchants and weavers of Aubusson requested the services of a good painter and an able dyer. They were not willing to have all the royal favors showered on the Gobelines and Beauvais, while Aubusson got nothing. I suspect that they may even have exaggerated their woes in order to move the royal compassion.

In response to their petition, the king the next year authorized them to use the title "Royal Manufactory." It was also ordered that "as the perfection of the said tapestries depends especially on good designs and the dyeing of the wools, in order to improve the said works and to treat favorably the workmen, a good painter chosen by the Sieur Colbert, should be maintained at the expense of the king to make designs for the tapestries manufactured in the said town; and there should also be established in it a master dyer to color the goods employed in the said manufactory."

Why the promised painter and dyer were not sent at once we do not know. Perhaps the fact that Aubusson was a Protestant town may have had something to do with it. At any rate, a few years later, in consequence of the Revocation of the Edict of Nantes, in 1665, Aubusson lost an important part of its population. Together with other Protestants two hundred of the best weavers of Aubusson had to leave France. Pierre Mercier with nine others went to Germany and was successful in establishing himself there.

Aubusson Tapestries



Aubusson sofa coverings, style of Louis XVI., and part of an Aubusson set, the chairseats illustrating two of La Fontaine's fables. Designed by the famous Oudry, director of the French National Tapestry Works at Beauvais in the first half of the eighteenth century

In the last years of the reign of Louis XIV., when work came to a standstill even at the Gobelins, it is probable that there was but little activity at Aubusson.

The promised painter and dyer were finally sent in the year 1731, in the reign of Louis XV. The painter was Jean Joseph du Mons; the dyer was the Sieur Fizameau, who was succeeded shortly by Pierre de Montezert. An ordinance of 1732 provided that the work of Aubusson should be distinguished by weaving the name of the town and the initials of the weaver into the border. After the arrival of Du Mons and largely as the result of his efforts, the industry became again prosperous.

During the French Revolution, weaving was practically suspended both here and at the Gobelins. The condition of Aubusson a little later can be seen from a report made to Napoleon in 1804. It gives the number of workmen on flat rugs, hangings and furniture coverings, as 240 to 250, and on pile rugs as fifty to sixty. The looms, except those for pile rugs, were at the houses of the workmen. Linen came from Flanders, silk from Lyons, wool from Bayonne. Work was partly by the piece, partly by the day, and wages were from a franc to a franc and a half a day. The total production was about \$30,000 a year. Tapestries in fine wool were from \$10 to \$18 a yard, in silk from \$24 to \$30.

At the present time no less than 1800 men and women are employed at Aubusson in making rugs and tapestries by hand, the total product being about \$200,000 yearly. The best foreign customers are the United States and



NÎMES SET FOR SOFA AND CHAIRS, SEATS AND BACKS, THE LATTER ILLUSTRATING FABLES OF LA FONTAINE

England. The weavers are contented with from \$1 to \$2 a day according to ability. In 1804 they only got from twenty to thirty cents. The painters who produce the colored cartoons, some original and some copied or adapted from the antique, receive from \$80. to \$120 a month. For training school Aubusson has a "National School of Decorative Art." Apprentices are received in the different ateliers at the age of thirteen and by the end of the first year are paid the sum of two or three cents a day. Their assistance in the simpler and easier work is important in keeping the cost of production down.

At the Paris Exposition of 1900 the exhibits of two Aubusson manufacturers were of such excellence as to be awarded grand prizes—the same award as to the Gobelins, the product of which is reserved for the French Government.

Among the tapestries that helped to win these grand prizes, were reproductions of one of Oudry's eighteenth century "Hunts of Louis XV.;" of the panel Venus and the panel Jupiter from Audran's eighteenth century series "The Great Gods;" in silk and gold of the Chateau de Blois and the Chateau de St. Germain, from Le Brun's seventeenth century series "The Royal Residences." Of these reproductions the jury said: "They are so like the originals as to be mistaken for them." Of an Empire set of furniture coverings, part antique and part Aubusson restoration, the jury said: "Only the most experienced eye can tell the new from the old."

Which perhaps suggests that it is just as well for Americans to purchase what are avowedly reproductions at a fair price, as pretended antiques at a fabulous price.



A General View of the Garden

An Oriental Garden in California

By KATE GREENLEAF LOCKE

ON a wide and beautiful street in the city of Los Angeles, California, stands the home of Captain and Mrs. Randolph Minor. The street is bordered with pepper trees, palms and grevillias and in itself resembles a section of some tropical, well-kept garden. Mocking birds sing in the branches that overhang the sidewalks and flowers blossom on the edge of the grass-plots. Thus the foreground leaves nothing to be desired in the setting of the house and its place on a corner of the lot carries out the perfect symmetry which characterizes the scheme of this house and its garden. There can be no question that the feeling for symmetrical proportions, the perfect and carefully studied balance of lines and spaces which is becoming daily more closely interwoven with art in this country is caught from the Japanese; we are feeling it in the treatment of landscape pictures by our leading artists, we are seeing it in the designs of our great architects and it is most evident in

the work of our landscape gardeners. As we are a conglomerate nation we have naturally woven into our arts and our crafts the things which are most desirable and worthy in the arts and crafts of those other nations from whom we draw our citizens. We are to-day taking large draughts of inspiration from the Japanese and this is for our improvement, but alas that such an advance for us, should be reaction; there is also no doubt that we are commercially demoralizing the art of Japan. This burning question, however, is aside from the subject of gardens. One has but to note the lines of Captain Minor's house to feel agreeably its solid mass of

rich, dark color, to realize that some quieting and restraining influence has been at work to sober it and to mold it in the extreme refinement of art. As a matter of fact Mr. and Mrs. Minor have resided for a long period in Japan; as an officer in the United States Navy Captain Minor was stationed there, and they have brought away with them the feeling



A JAPANESE GATEWAY

House and Garden



THE RESIDENCE

which is engendered by the art of that country. This beneficent influence is felt more distinctly yet in the interior of this most fascinating house, for here are quiet, cool spaces of color which rest the eye and the nerves. The narrow line which lies between restfulness and barrenness or severity in decoration and furnishing is never overstepped, nor is it stretched to its utmost limit as we often feel to be the case in an actual Japanese interior. With the unfailing instinct of an American woman for that which is comfortable and convenient, Mrs. Minor has adapted

to her uses those things which give an almost startlingly artistic effect at first glance, and yet which resolve themselves into some pretty convenience upon further acquaintance. In a corner of the living-room the broad expanse of a gold screen glimmers dully with a low pot of yellow daffodils in front of it. There is no interruption to this golden surface except when at its foot the carved and grotesque lines of the teak-wood stool are etched against it, and the upstanding spears (supported on a shallow dish in that magical way known to the



THE MIMIC LAKE SURROUNDED BY WHITE AND PURPLE IRIS

An Oriental Garden in California

Japanese) of green and yellow form a glowing bit of color on the gold. Against a clear gray wall sets a pink azalea and the brilliant color and rich embroidery of a scarf on the grand piano is the only note of strong color against this quiet background in one end of the long room. There is no crowding of rich ornaments, no jostling and jumbling of effects such as often mars the decoration of many handsome rooms. And the great palms which divide the room into sections stand in a stately way unworried by their surroundings. This is an ideal adaptation of Japanese effects to our needs and uses and as no essential has been sacrificed in the adoption it would be hard I think to offer to it an adverse criticism. The Oriental idea which is embodied in this home is felt most keenly in the fact that it presents a front of dark, unruffled composure to the street and does not hint of the riot of color, the quaintly grotesque effects that have been produced within its walled surroundings. The glass in front is opaque and permits only a dull glow into the living-room from that side of the house, but at its back it opens with long windows and glass doors into a wide veranda going to the garden; here are the artificial hummocks, the mimic



A CORNER OF THE HOUSE FROM THE GARDEN

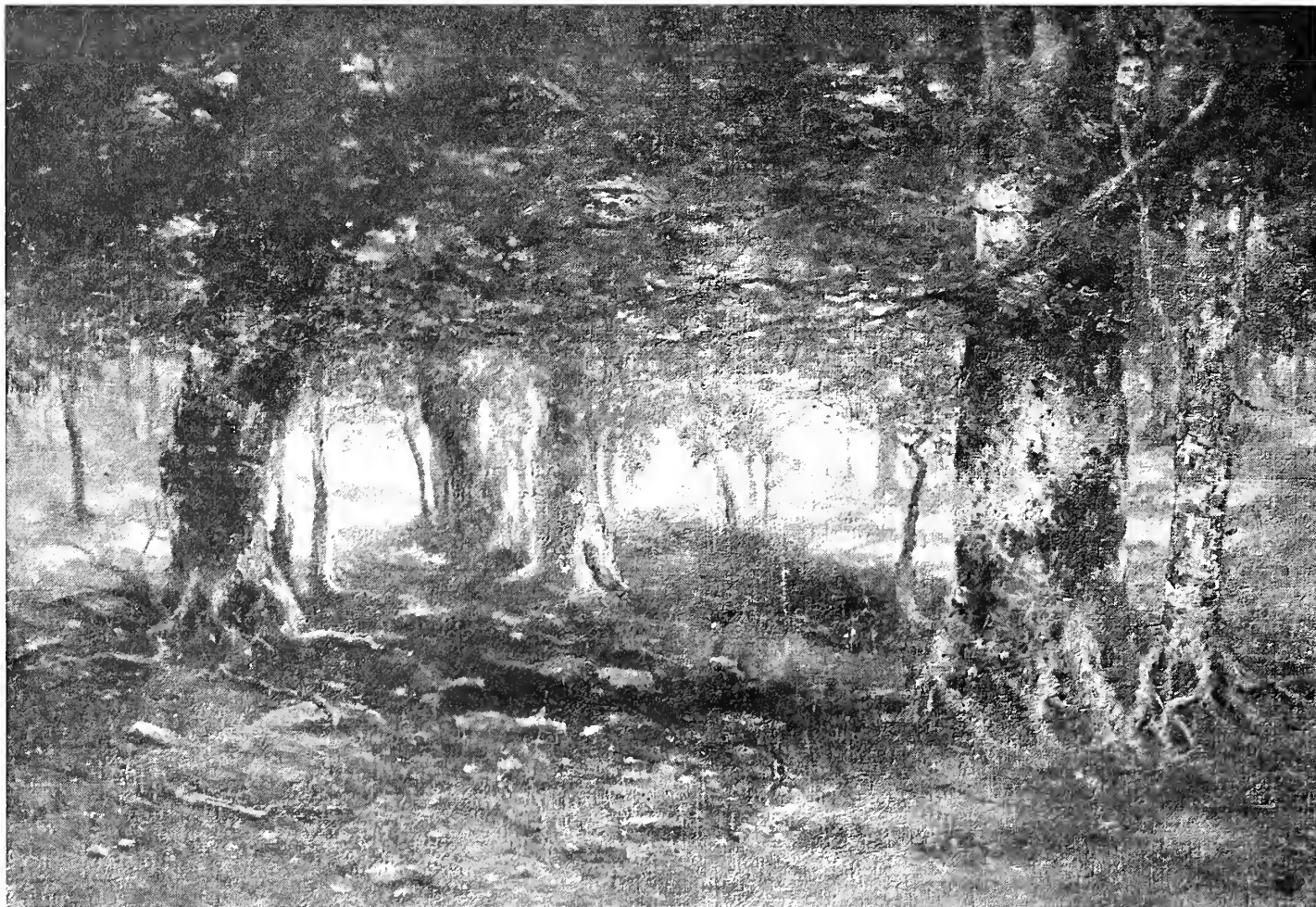
lakes, the tiny bridges which make of it an Oriental plaisance. Temple lanterns of bronze and temple gates ornament the narrow winding paths. Lotus flowers cover the pools and clumps of jonquils, hyacinth, and white and purple iris are planted in profusion. The path which leads to the orchid house at the extreme end of the enclosure is contrived to wind about in the bewildering way which so strongly contrasts the Japanese feeling with the direct, orderly and openly artificial methods of Italian gardening; a Japanese garden is distinctly artificial but is so cunningly contrived to imitate nature that it becomes invested with the

charm of enchantment—the enchantment which the gnomes give to Wagner's operas, or the dwarfs to Rip Van Winkle, and its hillocks or little *yamas*, its dwarfed trees, its bridges and temples make one feel that here the "Little People" have been at work.

It would seem, then, very natural that the dweller in the Great West accustomed as he is to landscapes of vast extent and effects of magnificent proportions, should seize upon, and surround his home with, the restful features characteristic of Oriental gardening.



THE GARDEN IS SURROUNDED BY A BRICK WALL.



Painting by Will Larrymore Smedley

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EARLY MORNING IN THE BEECHWOOD

TREES

BY WILL LARRYMORE SMEDLEY

PROLOGUE:

Your neighbor takes no heed of what you think;
He will pay little attention to what you say;
He confesses some interest in what you write:
But the same truths clothed in the dignity of
print will compel his admiration and sometimes
—a second thought.

THE general interest lately aroused in regard to our forests is a splendid and necessary movement in the right direction and before the scarcity of paper and the contingent high price serves to put the publication of a magazine on the plane of extreme luxury for both publisher and purchaser, I wish to add another plea for our steadfast friends who can neither write nor fight for their lives but give their bodies for the making of the very paper on which we plead for their preservation.

Some of us have had the problem of the trees very near to heart for many years and we fully realize how immensely important it is that the iron shall be kept hot until the great tool of public opinion shall be

fashioned into shape to do a work for the general good. It seems strange that in a country where every one lives at high speed, where the average intelligence is much above the ordinary, and where every contrivance imaginable is in use to eliminate time, where the cry is continually for speed and yet more speed in behalf of personal gain, that the wheels of consistency should turn so slow when the country at large is to receive the benefit; and this, too, in a land noted for its promptitude and accuracy; rather the contrary is true, for it seems necessary to go through exhortations, entreaties, explanations interminable to accomplish anything at all for the benefit of the people collectively, in this Government exclusively for and by the people.

It is regrettably true that Congress has the power to better the conditions with regard to the forests as they now exist, but that body is not noted for its activities in the interests of the people and in reference to the trees it has been particularly lax, often stubborn, and at times a genuine stumbling-block in the path of our

national and individual welfare. Lately the Speaker of the House has done little less than violate his oath of office by interfering with measures beneficial to all of us. Perhaps if legislators were under bond to do what they are paid to do, there would be less shirking, less language, and more rejoicing among the people who pay for what they do not receive. If the man in business is under bond to perform faithfully the duties which appertain solely to merchandise or money, why would it not be just and proper to hold under bond—a good big one—the men with whom are intrusted the administration of affairs both ethical and physical which have to do with the comfort and happiness of eighty millions of us? Perhaps if our citizens were compelled to consider the greatness of the honor and responsibility conferred upon them in being chosen a public servant and had to further reflect that the maintenance of that honor as well as their continuance in office depended entirely upon their honesty and skill in serving their constituents (is the term used correctly?), perhaps then we should be represented in a measure to correspond with our taxation; and would it not be better still if our official representatives were chosen for a short term from among our many intelligent citizens who could afford to volunteer their services on the basis of no salary? There would surely be fewer public offices and they would be better filled.

It would be a great and lasting blessing to future generations and a large relief to the present one if we could have immediately, a law compelling every one who cuts a tree to plant at least two or more—the more the better; even then, granting that every one planted would thrive, it would be several decades before there could be trees of any considerable size; my own experience in the study of trees leads me to say that the big fellows of the more common species, the birch, oak, beech and others are already extremely rare; what will be the result in ten years if the large ones continue to go down and no young trees are planted? After that time no one in the next generation will know what a tree three feet in diameter looks like! It must be realized, too, that while steps toward the conservation of the present forest resources are highly important, yet they are nowhere to be compared to the necessity of planting now and keeping on planting, the trees which are to be the forests of a few years hence. Once upon a time we thought there would always be the Big Woods and that we could enjoy the luxury of glowing coals indefinitely; but now the great fireplace with its smoking backlog is only a memory, and its more modern cobblestone cousin with its little heap of smouldering rent receipts a mocking travesty upon the times of roasting nuts and popping corn in the ashes. Once—and not so very long ago, half a century, to be exact—we thought the forests would last forever, and now we are figuring on how long it will take to grow them! In fact a

forest in strictest sense is already a thing of the past, and yet the very thing we should do to protect our immediately available wood supply is the one thing we are not doing; everyone should make it a point to use no wood where other material would do better; there is now as much wood misused and wasted as used; one might mention hundreds of ways in which thousands of feet of good material could be saved every day; for instance, the packing case problem is a big one and extravagantly wasteful; why are not such commodities of every day commerce made so that they may be opened without destroying and thus used repeatedly? it would be a saving in many directions. Then fancy being buried in a mahogany coffin that will turn soon to dust along with our bones, when in a few years to come the living will have to take their comfort in chairs made of structural iron and their piano cases will be made of tin with pressed flower ornamentation. This paper is not a lesson in mental arithmetic, but any one interested in knowing how much good perishable material we senselessly put in the ground each year may find out by ascertaining the average death rate and multiplying by the number of feet of lumber to each box in which neither soul nor flesh may rest. Both our trees and our dead would last longer and be more honored if we used better judgment and more cement in the proper place. Again;—to build a boardwalk a mile long at the present time when lumber is at a premium—knots thirty-five dollars per thousand feet—and needed elsewhere, is a crime. I have in mind a case where fifty thousand feet of boards and sills, enough to build several comfortable cottages, went to rot. It may seem like privation to do without wood, for so many things as we have heretofore been accustomed, but it is better far to have it only when we need it absolutely than to do without altogether, as we shall have to, soon.

Manual training teachers have the opportunity to exert a great influence in the direction of economy by impressing upon their pupils, not only the importance of the careful use of tools to create a minimum of waste, but also the significance of the very slow process of growing timber and its relation to the very rapidly increasing demand. Careless workmen in the building trades could save many thousand feet of lumber by learning how to read drawings correctly and not cut into precious material without having a complete drawing to start; in such case a man who had not learned his work as a trade would be less likely to spend two thirds of his time correcting the mistakes he makes the other third. Also, where coal can be had for fuel, wood should most certainly not be used; it is both more expensive and scarcer than coal. All this effects a saving, and saving is next to creating, which is better than legislation—and a lot quicker.

Trees, as well as land, air and water, are common property; they are only a part of the furnishings of

the great globe on which we were put to live along with many millions of other living things; every individual form of all creation is dependent on these trees for subsistence and existence and it is not the right of any individual or set of individuals to either use or destroy without replacing the things which form so great a part of the common good. Every well or spring is dependent on the forests which act as a great regulator of underground water veins; the lakes with their fish; our vegetables and fruits look to the wood in more ways than one for nourishment while they look also to the birds for protection from the ravages of insects, and the birds in turn depend on the woods for their homes. Only a few weeks ago I paid a high price for potatoes riddled with holes by insects which have been the food of certain birds; but in the locality where the vegetables were grown the trees have been cut away and those birds nested elsewhere. I know a stream which thirty-five years ago afforded power enough to run a mill but to-day there is not enough water in it to furnish a Christian baptism—it was fed from woodland springs among the hills which now are bare. The flora of the woods, too, is rapidly disappearing, many species being already extinct; but without thought the work of destruction goes on unchecked because those who have no title to the land can do nothing to stop it and those who have the title, will not. No trees, no birds, millions of insects,—worthless crops, fruit and vegetables:—Again; no trees, plenty of frost, arid acres, maximum of natural erosion, extreme heat, cold and wind,—and we have a place that is neither fit to live nor die in.

It should be positively and quickly shown to all who hold the control of land that the very lives of all of us depend to an enormous degree upon the quiet work of our silent friends, the trees, that grow upon such land; the practice of cutting timber for firewood when the material is needed so urgently in other directions, is little short of criminal and should be stopped. In England a man who cuts his trees is held in contempt, but here—well, we do anything here on any pretext, for we are a liberty loving people in a republic where some get the liberty and others get the love. Only recently I pleaded with a high salaried official to save a great beech, but his commercialism, or rather vandalism, was stronger than his esthetic sense, if perchance, he had any esthetic sense, and down came the great monarch that had given pleasure and profit to thousands, and it will take one-hundred and forty-seven years to build another like it even if any of us knew how. Unfortunately such authority is often in a position where the ignorance and willfulness of one individual can affect the comfort of many intelligent, practical and appreciative people; his work, like that of many others of his kind, is an insidious disease and is accomplished under the pretext of duty for the sake of private gain.

Most men see no use for the trees outside their value as lumber or fuel but these are only two of their virtues out of several hundred we might catalog; perhaps only one of every five thousand ever give a tree credit for anything else but shade; one may as well say water is good for nothing but to drink. Few ever think of the forest as being a great radiator that gives off heat at night when the temperature lowers to the danger point of freezing the fruit buds; it acts at all times, both summer and winter, as a great equalizer of temperatures. In spring, temperatures are always on a delicate balance near the freezing point and at such times a forest close by a fruit farm will often save the crop. It is a fact that since the denudation of the hills the loss to fruit growers has been great and that our climate has become extremely variable, with the result that our apples and doctors' bills come high. My experience while living in the woods has taught me that the temperature among the trees will average about eight degrees lower in summer and five or six higher in winter, than it is outside—a fact well worth considering from several points of view.

Beside the many economic values of the rapidly disappearing forests, as a means of relaxation and relief to wornout nerves and mind under the strain of life as practiced by United Statesians, it can not be estimated, much less overlooked. Is it naught to us that in a few years we shall have nothing but treeless hills and sun-dried valleys to look upon? Who knows but the extinction of the race of giants who lived on this continent many ages ago was due to forest destruction? If we are trying to extinguish ourselves in the same manner there is no room for doubt as to the success of the experiment.

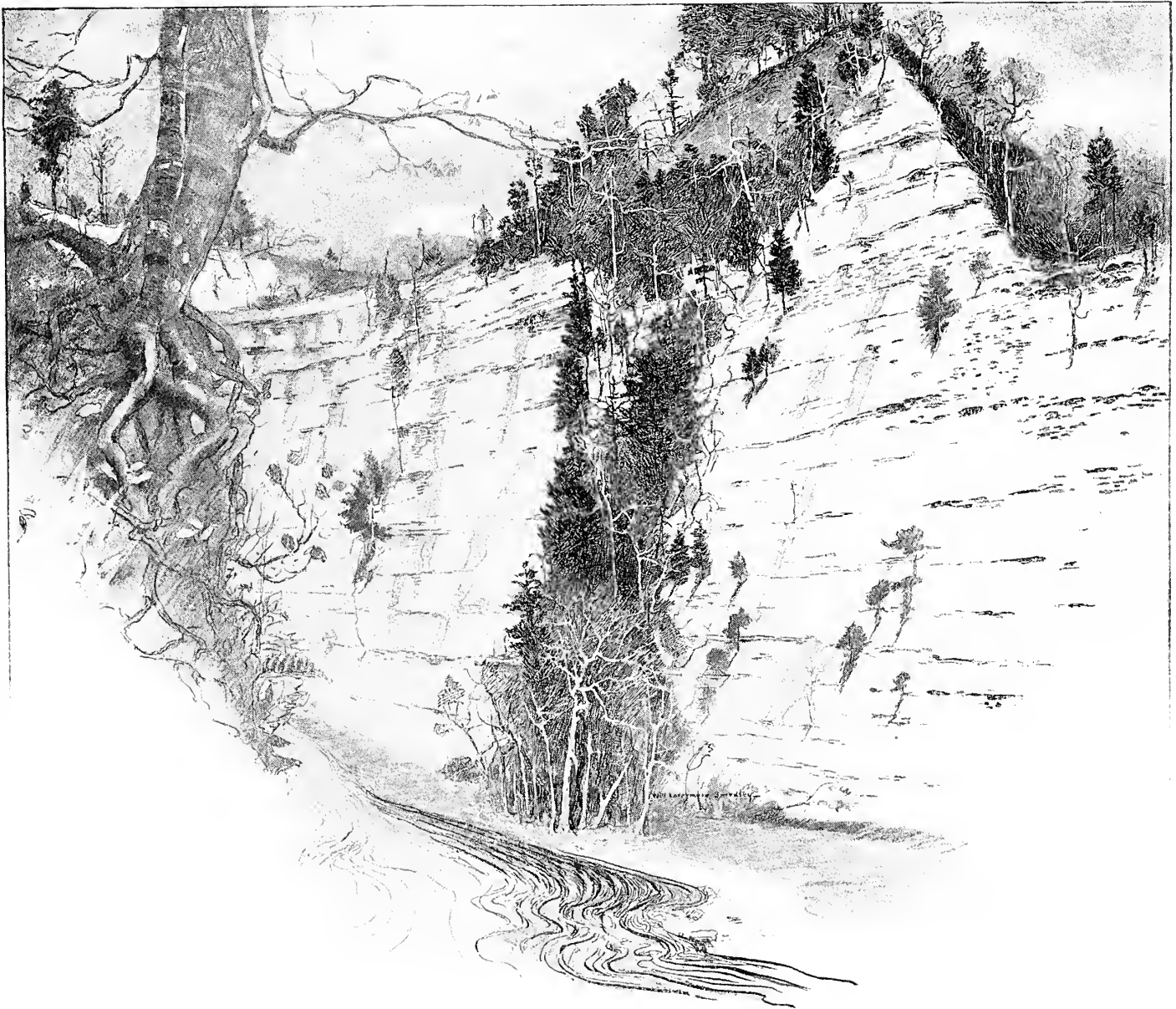
The policy of mankind seems to have been destruction from the very start; from the moment he found himself capable of doing things, he has done them,—regardless; he has not improved on Nature at all, merely changed the general forms of material. Some of us, perhaps a large number of us, think that the Earth was built right to begin with, but man's ability coupled with the perversion of natural forces and the dispersion of natural resources, has not noticeably improved upon the Great Builder's original plan; and we now find ourselves where we must concede that we have either wrought intentional havoc or acknowledge that we did not know how to use the material we found here on our arrival. We have already reached the point with regard to many things where it is not a question of, "What is the price?" but, "Does it exist?" and the only reason why we have not set up a wail sooner is because many of the things which have disappeared from mortal view were of no apparent use to man, but now that material we use and misuse every day is getting scarce, we become alarmed and with good reason; perhaps a scare will do us good.

Trees

What we most need is a thorough stirring up of a wholesome sentiment for the trees; it would go a long way toward strengthening their usefulness to us, but the great difficulty lies in getting people properly interested.

It is said that the elder Jackson, that ardent lover of nature, loved the trees so much that for the protection of one favorite, he set aside a certain amount of land for its perpetuity. He had settled in the vicinity when the whole region was a vast woodland that reverberated with the songs of wild birds, and he had seen the forest gradually fade away until the big tree stood quite alone. To-day immediate gain is considered far beyond future losses so that economics or sentiment scarcely enter into the question at all. It seems to me at times that it was not altogether such a bad thing in the days of King George when we had to ask him if we might cut a tree, and it is quite plain to me that some such

arrangement at the present time would be a very good plan. Moreover, we ought to be ashamed of the fact that foreign countries are away ahead of us in understanding the conservation of natural resources. One of the most interesting conversations I have had recently was with a gentleman who stopped at my door—a connoisseur of rags and old rubber—and talked to me on forestry; to say he was better informed on the subject than most city mayors is not over-complimentary to him—but he was a German. But with all the difficulties besetting the subject a few are at last beginning to point their ears in the direction of protest and appeal so that perhaps the near future will see some beneficial action; if no move is made now to relieve the situation and provide for future contingencies, one thing surely will happen: We will one day wake up to the realization of the fact that we have sold our own hides and have done the skinning ourselves.



AN EROSION IN NEW YORK STATE, 500 FEET DEEP, DUE TO LOSS OF THE TREES

Cupboards, Cabinets, Corner Closets for the Display of China

BY LILLIAN HARROD

IT is hard to realize how much room goes to waste in every house that has not been most carefully planned. If we try, we can find here, there, and everywhere, odd niches for china cupboards or for books. When we compare the two, it really seems as if the modern houses contain far more nooks of this kind than did the old-style Colonial mansions, whose severely simple rectangular parallelograms allowed for just four rooms and a hall upon each floor. There were no alcoves, and there were no jogs. Save that fireplaces were made necessary by the climate, and staircases had to be used in order to reach the upper floors, our grandmothers would have lived in an absolutely closetless condition!

To be sure a jog was sometimes inserted, to permit of a buffet. This was usually placed in a corner.

The shell-pattern was most desirable, but is rarely seen except in old houses. This buffet was a cupboard, or set of shelves, generally used for the display of glass, china, and silver-plate. Old-time books, such as the Bible and the almanac, occasionally found their way to the lowermost shelf, or sometimes even a work-basket might creep in there unmolested. The buffet was always painted white, and there seems never to have been more than one in a home, although I really do not think that anything in the statute books of that period actually forbade a person to have more. The old blue laws were very meddlesome in matters concerning personal liberty, but they did not aspire to allot a stated number of buffets and cubby-holes to each house.

Sometimes the open shelves were superseded by



A QUAIN CABINET OF RARE CHINA

Cupboards, Cabinets, Corner Closets for the Display of China

cupboards with doors designed to keep out the dust. Indeed, the lower part of each buffet was generally a closet, designed for storage of treasures, and therefore dear to the children's hearts. It has been truly said that the Salem cupboards are endless in number and variety, and that they possess, to this day, a charm which is peculiarly their own. Through the closed doors under the buffet, one can still smell a spicy fragrance that suggests a rich plum cake; and mingled with this appetizing odor, comes the unmistakable aroma of preserved ginger, brought home in the hold of some foreign-faring vessel, when commerce was at its height.

The shelves above show the real, honest, blue



TEAPOTS DISPLAYED ON OPEN SHELVES



A square closet for china, the door of diamond panes of glass with wood muntins. Residence of Mrs. George Adams, Salem, Mass.

Canton china, with its thin and delicate edge. There are squat pitchers, and great cups that are large enough to serve as bowls. Broken pieces of the best china were bestowed upon the children, who looked upon such a treasure as the greatest possible gift, and played house with it most enthusiastically.

There were cupboards with tiny diamond panes that glistened with frequent washing. Inside these could be caught tantalizing glimpses of great, round blue jars, protected by a network of bamboo, and containing the delectable and amber-hued ginger. Cheek by jowl with the ginger-jars, reposed flat boxes of guava jelly and miniature casks of tamarinds, which, when properly diluted in water, made a very pretty drink in the old days, before there were soda-fountains to dispense all manner of tempting liquid allurements. In close juxtaposition, stood cut glass decanters, full of amber liquor, which, in those days was considered an appropriate refreshment to be offered to any guest, even to the minister upon his frequent calls. With it were served thin, crisp seed-cakes, cut in the shape of oak-leaves, and carefully kept in a plump jar beside the cut glass



A very beautiful old shell top buffet in the John Hancock Tavern, Hamilton, Mass.

decanters. The attractions of the old-time buffet were sufficiently varied in their scope to appeal to almost everybody. There were closets with semi-circular shelves of rich dark wood, against which were shown rows of sparkling glass, graceful pitchers, delicate wine glasses, and sandal-wood fans. It is hard to leave these artistic old collections, to consider their mode of display in our modern homes.

The one idea, to-day, seems to be to intrude all sorts of odd niches into our rooms. It is really a very good idea, too; as it breaks the monotony of the lines with that little artistic touch which adds so much to the beauty of a room. The disposition of corners and cupboards is now studied as carefully by the architect as is the house itself; and the results are infinitely pleasing.

Sometimes we see an alcove, where a marble statue or a bronze ornament may stand, outlined against a fanciful window just behind it.

Beside the fireplace, there is fine opportunity to introduce shelves for books; but these should never be too high or too deep. If too high, the hand cannot reach, without effort, for the favorite author; if too deep, we waste room. Sometimes the same cupboard can extend into both rooms, on opposite

sides of the partition, which serves to cut the closet in two, thus allowing an opening, with its set of shelves, upon each side.

Did you ever think how convenient it is to have the hollow in the partition made into a closet for kindling-wood, on one side of the fireplace, and closed with white wood doors? This keeps the litter made by kindlings quite out of sight, and gives more room about the hearth.

An imitation of the old-time buffet is excellent. The original model can be so changed that, while the upper part is rounded, and furnished with shelves to show fine china, the lower part can be glassed in, to save the china from gathering dust,



A very rare and beautiful china cabinet, with old Chinese and old English ware

Cupboards, Cabinets, Corner Closets for the Display of China



A china cabinet made of Italian walnut inlaid with ivory



An oak dresser in a house on Chiswick Mall, England

while displaying all its fine texture and admirable coloring. We all have some fine pieces of china. Some do not seem to realize its worth or its beauty; but others do, and enjoy showing it, where it can be safely encased from harm.

Another excellent idea is that of a built-in sideboard, which has the upper part enclosed in glass, leaving upon each side a narrow shelf-case, where either books or china can be shown in an original fashion. Another novel idea is that of introducing into the fireplace a magazine closet that is not too large, while a closet of larger size, reaching from the floor to the top of the fireplace mantel, can be used for books.

Sometimes the shelves set in open recesses are



A LINE OF FINE OLD PITCHERS

hollowed in, giving a better chance for ornaments, and allowing more room, so that they are not so easily displaced and broken. Often china closets are placed in each side of the fireplace, with ornamental glass doors, frequently showing leaded panes, which lend a characteristic feature to the room, without being very expensive. A window-seat, or ingle-nook, at one side of the chimney, is always attractive. There is no more charming method of filling such a niche. If you care to put in a fan light above the seat, it will be so much the more ornamental. A very new idea puts over the fireplace a glassed-in cabinet, in three sections, which is very effective. Such graceful touches lend individuality to any room.



PART II. THE DINING-ROOM

BY A DECORATOR

THE dining-room in the house for which The Decorator was supplying the scheme, opening directly from the living-room described in the October HOUSE AND GARDEN, was of southern and eastern exposure and showed good proportions. An alcove window set at the southern end gave most excellent opportunity for a proper and attractive disposal of plants and was made a pronounced feature of the decorative scheme of the room.

Paper of charming color and design covered the wall from the plate rail to cornice. Against a clear white background brown twigs and branches of the pine showed strongly through clustering green needles, interspersed at intervals by small brown cones. The color of twig and cone matched perfectly the tone of the oak and the rich green of the pine needles was a trifle deeper in color than the plaster panels below the rail. A light cornice of the



COTTAGE SIDEBOARD, WITH PLATE RACK

The lower walls were under his suggestions painted in oil, and given a flat finish. The color chosen was soft green harmonizing perfectly with the green used in the adjoining room.

The standing woodwork of oak was finished with a color reproducing the rich nut brown of English oak, the stain and finish bringing out the grain of the wood effectively. This included a plate rail set at a height of six feet above the floor line.

oak set at the ceiling angle and stained like the woodwork gave solidity and finish to the entire wall treatment. This paper is one of the season's best designs of domestic manufacture, and retails for forty cents a single roll.

At the windows next the glass, curtains of ecru net were hung. These curtains were interesting and unusual and as the decorator said "composed



DUTCH SERVING TABLE

expressly for this room." All edges were finished with a turned three inch hem. Partly on this hem and partly extending on the single net of the curtain, was the design of pine twigs, needles and cones taken from the wall-paper, worked in loose, free stitches in heavy silks of brown and green shades. The effect of this design was wonderfully artistic and went very far toward completing the finished beauty of the dining-room. Over-draperies of thin crinkled silk in the lightest shade of green shown in the wall covering supplemented these and were well pushed back, simply outlining the window. These curtains were made—as were those of the embroidered net—to reach only to the sill and were finished with a three inch hem. Double sets of slender rods were used, the curtains run on these by a casing at the top allowing no heading to show.

The furniture selected was of oak stained and finished like the standing woodwork. The pieces chosen were simple in line and though not heavy, were well constructed. This furniture comprised a round table, two arm chairs and six side chairs, a low buffet and small serving table (illustrations of which are shown).

These seemed all that was necessary and with the simple plain lines and unworried color effect, the room was delightfully attractive.

On the opposite side of the room from the casement windows a mantel was placed, faced about with unglazed gray green tile. The narrow oak shelf set high in line with the plate rail, was supported by iron brackets. This shelf held some tall brass candlesticks, two at either end. In the center was a great boat-shaped beaten copper bowl with brass mountings, no other brass or copper pieces were used. Some quaint and unusual pieces of pewter were, however, arranged along the plate rail. The floor was stained a darker shade of brown than the woodwork and given a polished wax finish. The wood used for the floor was pine, and it was treated with two coats of floor finish and a final coat of wax, well rubbed. This treatment resulted in a surface beautiful and much more durable than where the wax is applied directly to the wood.

A Japanese rug of cotton having green and gray figures on a white ground supplied an attractive and inexpensive floor covering which composed well with the other fittings of the room.

The mass of tall palms and delicate green tracery of fern leaves against the glass of the southern windows seemed the crux of the color scheme. The buffet and serving-table covers, as well as the center-piece used on the round table, were of heavy linen embroidered in the pine needle and cone pattern. On the table square was placed a low black teakwood stand, holding a quaint Japanese flower pot in which grew a dwarfed pine tree.

The arrangement of furniture was as carefully studied



SADDLE-SEAT DINING CHAIRS

as that in the adjoining living-room. The buffet was placed between the two casement windows, the serving table between the alcove window and the swinging door into the pantry, the table not quite in the center of the room but nearer the window holding the ferns.

The lighting of the room was simple and effective. The table lights clustered under a spreading open weave bamboo shade which was lined with soft green silk and threw the light pleasantly upon the table. The side lights above the buffet were of the least expensive design. On such ordinarily the bulbs turn up, here they were reversed and little frills of green silk were placed over the ground glass shades, adding a touch of elegance which suited the room.

The owners of the house were so delighted with the finished room, both by its distinctive charm and the small cost of everything, that they requested the decorator to select and purchase for them the china and glassware setting a limit of \$50.00 on the amount to be expended.

Glasses selected were of good quality and showed a tiny banded pattern at the top. These included water, claret, sherry and liqueur glasses.

As very many unnecessary pieces are usually included in the regulation sets of china, The Decorator determined to find something in open stock which would come within the amount allowed him for these. Eliminating tea cups, sauce and sugar bowls, cream jugs, tea and chocolate pots, he found made a decided difference in the cost and he was enabled to select something to replace the necessary pieces which, while harmonizing with the whole, would show a different design which seemed desirable. He found a charming little tea set, including the tea pot, sugar bowl, cream jug and eight cups of delicate Japanese ware in dull green, the design of pure white storks showing exquisitely against this ground. This selection augmented the Japanese suggestion, already felt in the decoration of the room.

The chocolate pot selected was dull green in color, the beauty of its slender shape, entirely undecorated.

The small cups which matched this, could be utilized either for chocolate or after-dinner coffee. With the six dollars which remained of the fifty after making the above mentioned purchases, he chose one-half dozen Limoge salad plates. These showed conventional designs in which the dominant color was green, but as they were odd pieces, he was lucky enough to procure them at the price named.

In designing this wholly successful room The Decorator had well in mind three points, its color relation to the adjoining living-room; its simple formality, as suggested by the Japanese feeling in its decoration; and the utility as well as beauty of each article used in its fitting.

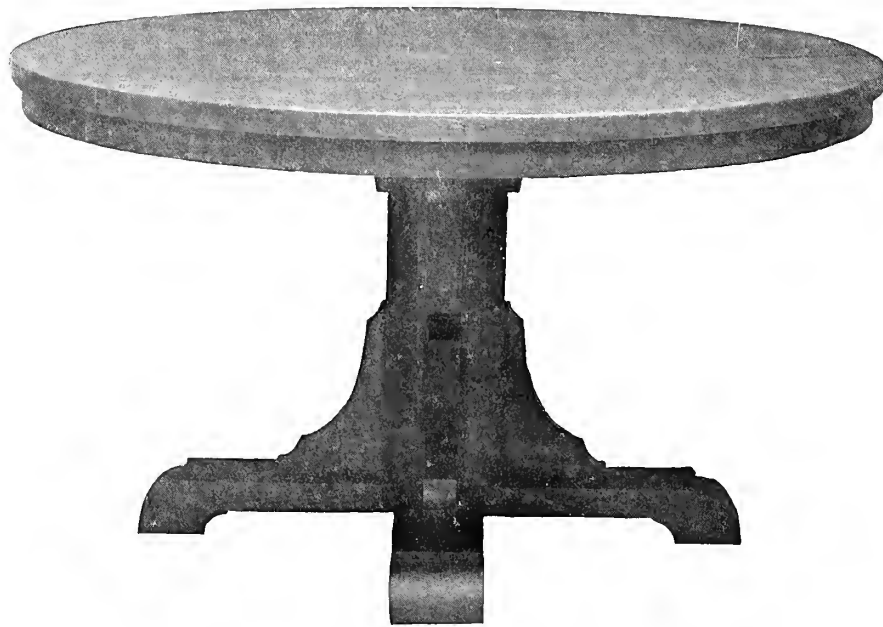
The stairway placed in a small hall directly back of the living-room, he found a difficult architectural feature to reconcile. After careful study of the floor plans, and such photographs as were supplied him by his client, he determined to remove the wide door leading from the living-room into this passage, plac-

ing a curtain at the opening. A commodious landing at the turn of the stairs showed a window under which he placed a wide seat, and heaped upon it half a dozen comfortable pillows covered in greens and browns.

The walls, woodwork, and curtains were like those in the living-room. This treatment of a bad feature resulted in mak-

ing this room more spacious and attractive. The cost of decorating and furnishing was as follows:

Five rolls of "pine cone" wall-paper @ 40c.....	\$ 2 00
Japanese rug, 9 x 12.....	27 00
Embroidered net curtains, \$12.00 per pair.....	24 00
Thin crinkled green silk for curtains @ 90c.....	8 20
Embroidered centerpiece, buffet cover, serving table cover.....	30 00
Oak table.....	48 00
Oak buffet.....	35 00
Serving table.....	15 00
Two arm chairs, @ \$7.50.....	15 00
Six side chairs.....	22 50
Teakwood stand.....	2 00
Chinese jar.....	2 00
Dwarfed pine.....	1 75
Bamboo shade.....	4 00
China and glassware.....	50 00



DUTCH PEDESTAL EIGHT FOOT EXTENSION TABLE

Garden Notes

Winter Protection for Plants

BY ELLEN P. WILLIAMS

THERE is much to be done in the garden before the winter covering is put on. One must take up the dahlias, gladioli and other not hardy bulbous roots and store in sand in a cool cellar after giving them a thorough drying in the sun and shaking off all the earth.

Cut down the perennial and pull out all the annual plants and burn, as they are often filled with insects and plant disease. The covering of plants is principally to protect them from thawing and freezing, which does the real harm.

I would like to condense the rest of my subject into: "Oh, just cover up everything with manure, leaves and stable litter." But one must do this with care, for some things like to be entirely covered and others wish to show their green tops all winter. The latter, such as hollyhock and foxglove, must have their protection of leaves or manure tucked around under their leaves and not on top, as they will dampen and rot off if their crowns are covered.

The galladia cannot stand any manure. I would let the plants that stay green all winter, such as sweet william, rock cress and basket of gold, show a little and breathe in the open air. All iris love a generous covering of manure and dead leaves.

Bulbs like a covering of two or three inches of stable litter, for leaves pack too closely and may smother the bulb.

I would wait until the first very cold snap to cover the iris and bulbs, when the mice and moles have made their winter quarters elsewhere and will not settle among them to feast all winter.

If your box or evergreen hedges are exposed to heavy winds and winter sunshine, put up boards on the north and west sides. Snow melting and freezing on their boughs will burn them brown.

In covering the roses, I think it really does no good to give each one a coat of straw, unless very tender roses. I would cut a foot or so off the high ones to prevent them from being whipped by the wind which would loosen them at the roots. Put around the hybrid perpetual roses a dressing of stable manure. The hybrid teas or everblooming roses should have, besides the manure, a foot or more of stable litter around them.

Snapdragon and wall flowers can be protected by a covering of stable litter and boards.

If you have a cold frame to carry tender plants through the winter, you will be able to save many seedlings that are too small to stand the cold. The cardinal plant is better for this protection. Lilies like a mulching of leaves.

Beautify the Dark Corners

BY ROBERT H. STERLING

IT is the exception, if about the house or yard there is not one or more dark corners—corners where direct sunlight never enters, and it is often a problem when planning the spring work in the garden, how to prevent such places from detracting from its general appearance. Without the sun-rays it is out of the question to grow flowers, but by a little effort and attention these dark, shaded corners can be converted into the most attractive features of the yard. In the garden of the forest there are many sunless nooks, and when the city or suburban dweller rambles therein on a summer day it is just such places as are sought. They are cool, romantic woodland dells crowded with mosses, ferns, lichens and many similar plants.

With a little assistance the places about the garden where "nothing will grow" can be made almost—but not quite—as attractive to the eye as the natural dells which are so eagerly hunted. Go to one of these natural, sunless gardens of the woods and gather a number of choice fern plants. You will find here probably some vigorous plants of the coarse fern, or brake, whose fronds are oftentimes four and even six feet long. These will make a very effective background.

Take them up with their full mass of roots and allow the black, spongy mold in which they grew to cling to the roots. Wrap the roots carefully to protect them from the light and to prevent, as far as possible, the evaporation of the moisture; soak them thoroughly in water and set in the ground as near as possible to the depth they originally grew. After transplanting flood heavily with water; continue to supply plenty of water—lots of it—and there will be developed as fine specimens of ferns as grow naturally in the forests.

In the woods where the ferns are gathered, there will most likely be found an abundance of flat stones covered with silver-gray lichens. If a liberal supply of these be taken also, a beautiful background can be made for the tiny dell—the heretofore dark, damp and sunless corner which has been a source of annoyance.

The beauty of the corner can be enhanced additionally by hanging a bucket or pot above the bed of ferns, in which should be set a trailing fern. Pierce the bottom of the bucket or pot with extremely small holes, so that the water will merely trickle out, or, at the most, fall in a very fine spray. Let the hanging position be such that the water will drip on the fern bed, and while watering the fern in the pot the same water is utilized for the bed plants.



The Editor, Margaret Greenleaf, wishes to extend a personal invitation to all readers of *House and Garden* to send to the Correspondence Department, inquiries on any matter pertaining to house finishing and furnishing. Careful consideration is given each inquiry, the letter and answer being published in due time as matters of interest to other readers. Where an early reply is desired if a stamp and self-addressed envelope are enclosed, the answer will be sent. No charge whatever is made for any advice.

CORRESPONDENCE

SUGGESTIONS FOR A HALF PARTITION IN A STUDIO

HAVING noticed in *HOUSE AND GARDEN* that you give suggestions on furnishing, I wish to ask your help in the arrangement of my studios which are 24' x 30' and 24' x 24'. The walls are divided by a running board in white and all the woodwork is white. The walls above baseboard in dull yellow and below in dull green paper.

I want to discard the curtains which now separate the two rooms and put in a half partition. The ceiling is too high—18'. I want a window seat built in the space in the corner. I send a rough draft of the plan. I hoped that I might use green burlap in the panels, with oak strips for dividing the panels, and to make the seat. I have four large windows, all on north side. These I will hang with rough yellow silk. Rugs are large and in brown, green and yellow shades. The floors are dark green. Pedestals for large casts, are green also and the desk, chairs, bookcases, cabinets, etc., are in oak. The room was decorated before I took it.

I would like you to suggest curtains to hang between the rooms. Perhaps you could find something I could stencil and something for the seat cover. I should like a kind of mattress for the seat that can be aired. What color and fabric should I use for the seat and curtains, and what pillows would you suggest? I want some wash curtains for a cabinet. I thought I could stencil these. Please suggest fabric.

Of what would you suggest my having the panels made between the oak strips? As I cannot afford the oak it might be some cheaper wood or other material. I have the pegged furniture and will have the strips and pieces across the top pegged to complete the idea. I have a great many pieces of bric-a-brac for still life work and these must be kept on a white shelf around the room. I am sorry the shelf is white but find that it is impossible to change it, as it is of pine and cannot be finished like the partition. I will appreciate any help you may be able to give me.

Answer: We are much interested in the studio you describe and are glad to suggest to you the material from which to make your partition. There is a plaster board made which will be found entirely serviceable and very inexpensive for such use. We are sending you the name of this material and its manufacturers by post. This may be painted or tinted or covered with burlap as desired. It comes in panels of a variety of sizes.

We feel the one difficulty in your studio would be the white shelf, therefore, we suggest that you paint this with ordinary oil paint in a color exactly matching the green of the paper below it. We send you samples of green arras cloth which we would suggest as the material best suited for your portières for stenciling, and also for covering the mattress pad and pillows. This may be procured in a variety of shades. If you would send us a small sample showing the color of your green paper, we could match this for you and would recommend green in preference to brown or yellow that you may avoid any restless effect with your walls. There is a coarse linen made which takes stenciling well, from which you might make the curtains for your shelves, using the same design on a reduced scale as you do for the door hangings. For your pillows, two should be covered with the material used for your pad and in additional ones, you might introduce dull blue and old red agreeably.

EXTERIOR COLOR FOR A SMALL STUCCO HOUSE

I am building a house of cement or stucco and would like your advice as to the coloring for the outside. The upper portion of the house will have the half-timbered English cottage effect. This is of chestnut and I would like suggestions for the treatment of all the wood trim as well as the color for the stucco. Is it possible to obtain stains which will color the cement and should it be mixed before the blocks are made or the cement applied?

Answer: There are stains made which give good and durable color effects on cement or stucco.

These should be applied to the finished surface. A soft yellow tan which shows the coloring seen in the old mission adobe houses is an excellent tone to choose, unless one prefers the natural soft gray which the plaster shows. Your woodwork should be treated with a stain, nut brown in color. This will give the chestnut the color that exposure to time and weather would produce.

CHARMING COLOR SCHEME FOR A REMODELED HOUSE

In remodeling an old house, we have decided to use white on all woodwork except in the living-room and are anxious to have that stained mahogany, but hesitate because a number of people have told us it would prove unsatisfactory and that it would fog, show finger-marks, etc. A decorator has suggested doing the room in Flemish oak with the furniture of course, in keeping, but the idea seems to me wrong as on one side would be the dining-room, on the other the music-room, both entirely Colonial in style. Kindly give me your opinion; also tell me how the treads of the stairs should be finished when the side rail is white, and the hand rail of mahogany. I notice in "Colonial Halls" in your October issue, the tread matches the hard wood floor while in some old houses that I know, the treads are all white. Personally, I prefer a style of woodwork, furnishings etc., rather dark in character, but in doing over a house in which the wood is oak or pine, though perfectly plain, there seems to be only one treatment open, white paint, particularly where one owns a quantity of genuine old mahogany.

Will you also suggest the wall covering and hangings for the first floor rooms throughout as shown by the rough plan enclosed? You will send, I know, something that will be harmonious, as we enter the front door and look through the several rooms.

I wish to thank you for your assistance and assure you of the help you have been to would-be decorators.

Answer: We take pleasure in supplying you with the following suggestions for the interior treatment of your remodeled house; the charming plans interest us greatly. It is quite possible to use a mahogany stain and finish which will be satisfactory if your wood is of a kind to take the stain appropriately. Oak, however, should never be stained mahogany as stains should be used only where they reproduce a possible natural color in the wood, that is, to explain, oak could never by any chance take on a tone like mahogany but any shade of brown, mossy green or the silvery weathered effects would show well, as these tones result naturally from time and exposure.

If the wood of your living-room is of oak we would suggest that you, by all means, use the ivory white there, since it is your decision to use it in the other

rooms of the house as the rooms are so nearly allied. For the hall and music-room which open well together, we are suggesting a yellow tan Japanese grass-cloth, rather neutral in tone, as this will make an excellent setting for mahogany furniture and harmonize well with the ivory white enamel we are suggesting for your woodwork in preference to the white. The tapestry material we send you is advised for door curtains and any upholstery you may require for your hall or for chair seats in the music-room.

For the living-room opening from your music-room a favrile bronze two-toned paper is advised. This makes a beautiful wall covering and is especially effective with mahogany furniture and ivory white enameled woodwork. Samples of drapery materials for completing these schemes are sent to you. These will be found to harmonize with the coloring of the adjoining rooms.

For the morning-room, which we see is of northern exposure, a yellow scheme is sent. For the dining-room where the woodwork is treated with the ivory enamel, a tapestry paper is submitted with drapery materials in plain colors. The ceiling tints to be used throughout the house are also forwarded. It is a very essential point to remember in using these schemes that to complete them, the ceiling colors must not vary from the samples recommended.

For the finish of the kitchen and service department of the house, a good tough varnish which is not affected by heat and moisture is advised for use over the natural wood.

In regard to the treads of the stairs where the spindles are white and the hand rail mahogany, we would say it is largely a matter of choice whether the stairs be painted white like the spindles, stained mahogany like the hand rail, or finished as the floor from which they ascend. The latter is our personal choice. If your floors are of oak they could be stained a medium brown and treated with a good finish. We are sending you sample panels showing the color and finish we would recommend.

COLOR SCHEME FOR THE FIRST FLOOR OF A SMALL HOUSE

I am having a small cottage built, the first floor of which has reception hall, front room and dining-room arranged so that they may be well thrown together and used as one room. Would it be best to have the wall-paper for all the same design? Kindly tell me of the most attractive and neat pattern for wall friezes and ceilings. Would you advise a drop ceiling and solid color for wall or a design of some character, something soft and restful?

In the October number of *HOUSE AND GARDEN* I was delighted with the article by Louise King on "Modern Wall Coverings," and will you kindly tell me where I can buy such paper as she describes?

Please suggest something for a blue bedroom. Please let me hear from you at once. I send a self-addressed and stamped envelope. I would like a violet design and light sky blue ceiling for one bedroom. Do you think it would look well? The design for the lower part of the room to be a bed of violets and shade off lightly with a scattering design half way up.

Answer: We have taken pleasure in forwarding you the requested suggestions and addresses. Since the height of your ceiling is but nine feet we would not advise a drop ceiling. It will not be necessary to use the same wall covering for the three rooms which throw together, but careful selection of harmonizing colors should be made. For the reception hall we advise a yellow tan paper which can be finished with the pine cone frieze, the lower edge to be cut out and applied as shown in the sample we are sending or it can be finished by a picture rail at the lower edge over the joining, however, where the ceilings are low, as in your case, we would suggest that the frieze be cut out as shown and the picture rail placed at the ceiling angle.

For your dining-room a sample of favrile green paper with the underlying suggestions of old red and blue is submitted. For your living-room the two-toned grass pattern in soft tan paper should be finished by the tree frieze, samples of which are sent. Samples of draperies suitable for these various schemes are also forwarded.

We are sending you some bedroom papers showing a mingling of violets and pale blue. The ceiling may be tinted a pale blue if you desire. We have never seen a paper of the design you describe. It would have assisted us in making the scheme had you mentioned the character of wood used in the house, as this is usually a very necessary part of the color scheme.

Timely House Suggestions

LEILA MECHLIN

THIS is the month of all others when the house is put most strongly to the test—the time of home-comings, holiday cheer, and large-hearted hospitality. The big things should be laid aside and the little things, which mean so much, given attention. If there are any great changes to be made, or troublesome repairs needed, postpone them if possible until January, at the earliest, and give this month to comfort-making. To be sure, it is absolutely essential to attend to the drains, to see that faucets do not leak, that chimneys do not smoke, and that radiators serve their purpose without grumbling or snorting, but more than this put aside, or temporarily forget if possible.

In the first place there is the guest's room to be

thought of. Has it comfortable chairs, a desk, good light, sufficient heat, and adequate ventilation? Does it seem livable, hospitable, attractive, or has it an air of distant chilliness, of having been pressed unwillingly into service? There are lots of little things that can be done directly, and with small cost, to alter such conditions. Try curtains at the windows—muslin ones with creton hangings. Try, too, perhaps the effect of a window seat with cushions. Put a vase for flowers and some magazines on the table, and don't hang the pictures you have no other place for on the walls. There was a time when the best of everything was placed in the unused parlor and the guests' chamber, but alas! even then the best was not always lovely.

And then give some thought to the chairs, not only in the living-room but all over the house. See if one in six will pass muster from the standpoint of comfort; if so, you are doing well. Why a pleasure loving people like ourselves should put up, uncomplainingly, with so much discomfort from this quarter is a mystery, unless, like the poor woman of tradition, we have "never known any thing better." To be sure, the fault is somewhat with the manufacturers but it is also very much with the users for the supply is in response to demand. Of course, comfortable chairs can be had but for the most part they are expensive—wickedly expensive. However, there are remedies and make-shifts; care in selection means a good deal and cushions cover a multitude of painful humps and hollows.

How about the settle that was to go by the fireplace this winter, is that yet in place? Built-in furniture has its advantages and when properly designed and placed, nothing is more comfortable or attractive. Look about a little and see if things are arranged in a way inclined to encourage sociability and ease. See if the chairs are grouped conveniently, if the windows are accessible, and the tables serviceable.

It is at this time, also, that the children's room should be given thought, not only on account of this being the children's season, but because now will come stormy days and long evenings when it will be much called into use. It should be bright and sunny, and its furnishings, while simple, should be genuinely attractive. Have a good warm carpet on the floor—one that will stand wear, and lend a note of lively color. Do not curtain the windows or elaborately decorate the walls. Provide a few good pictures and let the children take a hand in their choice. In the way of furniture have a substantial table, a book case, and several stout chairs which may at will serve various uses. A rocking-chair that can be converted into a horse or a chariot, an automobile or a stage-coach, is an invaluable asset. Don't make the room too childish. There is nothing that little people enjoy more than, metaphorically, standing on tip-toe—playing grown-up.

The Christmas decorations will pleasantly demand consideration. Have them by all means, but use judgment in arrangement. Evergreen ropes placed against the walls, or festooned, will form very effective borders and panels, and boughs well disposed will make a decoration of much charm. Place them with regard to the architecture, and use them primarily as decorations. Have a few strong, dominating lines and avoid a confused mass of green stuff. If the room to be decorated is large and its furnishings heavy, laurel ropes and holly wreaths will be found in better accord than the soft crow-foot or branches of running pine. Have in mind the Japanese use of boughs, and remember that the walls are really backgrounds. Never is there a time when red is more attractive or significant than now and a bit of ribbon can be made to help out the note lent by the berries.

Don't forget the Christmas candles, either. What is prettier or more festive than they! Put red shades on them and on the electroliers, and in laying in the supply include some fragrant bayberry dips. Light and color appeal keenly to the senses and nothing gives more pleasure to the festive spirit.

Turning to more mundane matters, it may be well to suggest that at this time it is wise to see to the weather-stripping, to have the cracks around the window frames filled, and in other ways guard against draughts. The chimneys should, of course, have been cleaned in the autumn, but if they have been overlooked have them done at once. The laundry also should be inspected, the dryer put in order, the faucets renewed, and pantry, preserve and linen closets should be ordered, before the arrival of holiday guests.

Timely Garden Suggestions

JOHN W. HALL

IT is never too early to begin preparations for the spring work in the garden, and the first thing to be realized is that, whether growing flowers, fruits or vegetables, it is impossible to get results provided there is a lack of proper soil. The physical fitness of the soil is essential—a prime basis of operation. That having been secured the essential elements of plant growth can be supplied. If the soil is too loose, too gritty or sandy, too adhesive and retentive, failure with the garden is certain. A good soil for all practical purposes is a medium clayey loam with sufficient vegetable fiber in it. This condition is seldom found naturally but it can be brought up by intelligent manipulation.

If the soil is gritty and sandy it must be made more retentive. The sandy soil is usually deficient in

organic matter and therefore requires a large quantity of manure. Pulverized or shredded cow manure is best for this soil. If the soil is stiff, retentive clay, the object must be to make it more friable and porous. The use of a dressing of air-slacked lime at this time will add to its friability, and when gardening proper is begun the liberal use of a good pulverized cow or sheep manure will insure the rapid and vigorous development of plant life.

In rural and suburban areas the compost heap is a matter for consideration for all phases of gardening, and now is the time to make it. Perhaps the best way of making a compost heap is to cut sod about an inch thick; place a layer of the sod, grass down, sprinkle lime on to assist in decomposition, and then add a layer of manure. This process to be repeated until the heap is made to contain the desired quantity of compost or until all available material has been used. If the sod is allowed to freeze before being heaped the freezing will destroy or drive out all insects. When desired for use in the spring the compost heap will be in prime condition; upon being cut with the spade it will fall apart thoroughly pulverized and be ready for distributive uses.

One of the important things now to be considered is what to do with chrysanthemum plants from which to procure cuttings for next year. Many labor under the mistaken idea that it is all sufficient to store them in any odd corner. That course will not do. Good, strong, healthy cuttings are necessary for success and preparations for such must now be made. As one season—that of the flower—closes, another season—that of the plant—opens. In storing chrysanthemum plants put them where they will remain entirely dormant until time for propagation. If possible to do so, all tendency to growth development before spring should be avoided. The stock plants need a period of complete rest in order that there may be thorough recuperation.

Assuming that cold frames have been provided there is nothing better than carefully planting the stocks in rows in reasonably rich, soft soil. The plants should be permitted to freeze moderately and then protected during the colder months so that the thaw will be gradual. In this way sturdy cuttings will be ready at the proper time to be put out. Do not use side shoots; the tops make much the more desirable plant.

If the early varieties of *Azalea indica*, like Deutsche Perle, are desired for Christmas they should go into a warm, moist house. Bud development may be materially aided by spraying freely. *Azalea mollis*, double cherries, lilacs, and any other forcing shrub, can now be started in a brisk heat and kept well syringed. Lilacs started in the dark come in quicker but the flowers are inferior. These plants should be

removed to a cooler house when in bloom, fifty degrees at night is sufficient at the start.

There are many beautiful varieties of the begonia. Now is the time for propagation. There is nothing more pleasing for pot culture or for planting under benches and in rockeries.

Every year witnesses an increased desire for plants in pots at Christmas time. The poinsettia with its rich red, and blending of red and green, appeals strongly to the sentiments of warmth natural in the breasts of all civilized people. Also for this use the ardisia has charming qualities, while the berried solanum meets with favor though not so popular. Both the red and white varieties of azalea receive kindly attention.

Mice should be kept from stored plants and bulbs. A very effective way is to take some strychnine and dissolve it in hot water, having enough water to cover the kernels of grains or corn which should be put in the solution to soak while the water is yet warm. The corn will soften and absorb the strychnine; after the absorption dry the corn perfectly and use as needed. The mice will nibble out the kernels but only a few will live to finish the meal.

If not already done immediate attention should be given to the vines about the garden. They should be carefully and securely tied up to prevent damage by the weight of snows and sleets. Cover the bulb-beds with a heavy spread of mulch which may be made of the leaves which have fallen about the place. Protect half-hardy roses. Heap coal ashes about the roots and wrap straw about the plants. See that all avenues of drainage about the yard are open.

Garden Correspondence

W. C. EGAN

DYING OF BERBERIS HEDGES

MY hedge of *Berberis Thunbergii*, some years old, is dying out in spots and some of the other plants have a yellowish look. A gardener tells me it is because the drainage is not good. He may be right, as the water often stands on the surface near it. What can I do to remedy the matter? Shall I replace the dying plants? M. F. C.

The gardener is right. All of the *Berberis* family like a dry situation. I advise you to tile drain the soil. If this is impossible for any reason, you must replant on a raised bed. Take up and destroy the plants you have. They are probably all weakened and it is better to start with fresh young stock. Remove all roots and bring in enough fresh soil and

well-rotted manure, which, when well mixed with the old soil, raises the bed fully twelve inches. Get young, bushy plants a foot or so high and plant them eighteen to twenty inches apart. In time the over-arching branches will spread over the bed and hide the fact that the bed is raised. In the meantime, plant at each side masses of spring flowering tulips, crocus, scillas and chionodoxas will do well there for some years and cost but little.

DISEASE OF THE LEAVES OF THE HOLLYHOCK

Can the disease that attacks the leaves of the hollyhock be overcome? I have some fine double ones but they became so shabby in foliage last year that I came near abandoning them. S. E. P.

I do not think the disease can be wholly overcome. By commencing when the leaves first appear, to spray them with a Bordeaux solution and continuing it at intervals during the season, spraying both the under and upper surface of the leaf, you may hold the disease in check. The doubles are more subject than the singles. Often in farm gardens one may find healthy single hollyhocks of good color. Get some of them and plant them in a section of your garden where your other plants have not been; but first burn your old plants. There is a race of hollyhocks that bloom the first year from seed, that seldom show signs of disease until late in summer.

PLANTING SHRUBS ALONG FOUNDATION WALLS

I wish advice regarding shrubs to be planted along foundations with southern exposure. What would you suggest? Would the barberry be suitable? Also what would you suggest for clumps of shrubbery? F. B.

Your climate and the exposure admits the growing of many of the choicer shrubs, excluding mainly those that require much moisture. Barberries thrive best in well-drained soil, which your foundation walls afford, as they convey extra moisture quite rapidly to the tile below. There are several barberries, but those most suitable are the common *Berberis vulgaris* in its green or purple leaved form, which is a tall upright grower with arching branches, or *B. Thunbergii* more spreading in habit and more noted for its fall coloring. One shrub of this, will in time, if in good soil and close to a wall, cover the wall twelve feet or more wide and four high. *Spiraea Van Houttei*, one of the new bridal-wreaths, will do well there as will the golden bells, *Forsythia fortunei*. The Japanese *Rosa rugosa*, and its hybrids, especially the charming Conrad F. Meyer, would give flowers and good foliage all the season through.

Any of the above would also make good clumps.

If you wanted a large bed, giving good foliage and fall coloring, both in leaf and berry, plant *Euonymus Americana*, or the European form in the center, then the green-leaved form of *Berberis Vulgaris*, and for the outer rim use Thunberg's barberry. Plant the latter five feet from the common barberry and the balance four feet apart. Plant crocus, scillas, cottage tulips or any spring blooming bulb thickly among them and in the spring sow seeds of *Phlox Drummondii*, California poppy or *Sanvitalia procumbens* all over the bed. This is for a ground color while the shrubs are small.

As a rule the soil close to a foundation wall is poor, generally being that excavated from the cellar, impregnated with bricks, mortar and refuse. If you want your shrubs to do well, you must remove this, and give them good soil.

MAKING WAR ON THE MOTH PESTS

AN energetic warfare has been waged against the moth pests in many cities, and the spread of this nuisance has made prompt action necessary to save the street and park trees.

The recent progress in wholesale spraying against the gipsy moth has been most striking. E. P. Felt, State Entomologist of New York, says in a recent issue of the Country Gentleman that the capacity of the ordinary spraying outfit has been immensely increased by replacing the usual six horse-power gasoline engine, weighing some 1800 pounds, by a ten horse-power engine made especially for automobiles, and weighing only 400 pounds. Furthermore, a heavier and more powerful pump has been employed, the whole weighing no more than the usual spraying outfit. The machinery is mounted on a stout wagon, with a 400-gallon tank. A heavy inch and a half hose, some 400 to 800 feet long, with a smooth $\frac{1}{4}$ -in. nozzle, is used for work in the woodlands. A pressure of 200 to 250 pounds is maintained.

The hose is handled much as though a fire were in progress. Ten men, at intervals of six or eight feet, carry the end of the hose, the nozzle being in charge of a superior, with instructions to keep it moving all the time. The pressure is sufficient to throw the insecticide forty to fifty feet, and the resistance of the air breaks it into a fine spray.

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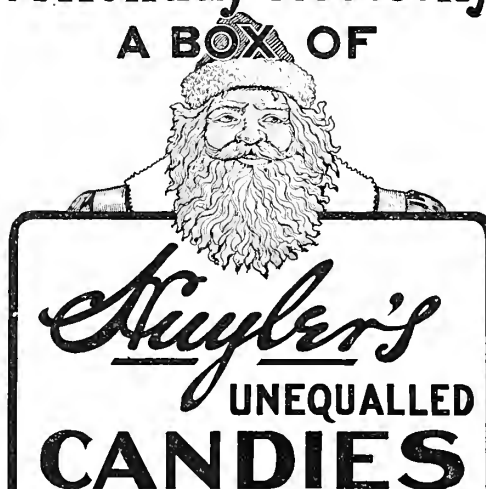
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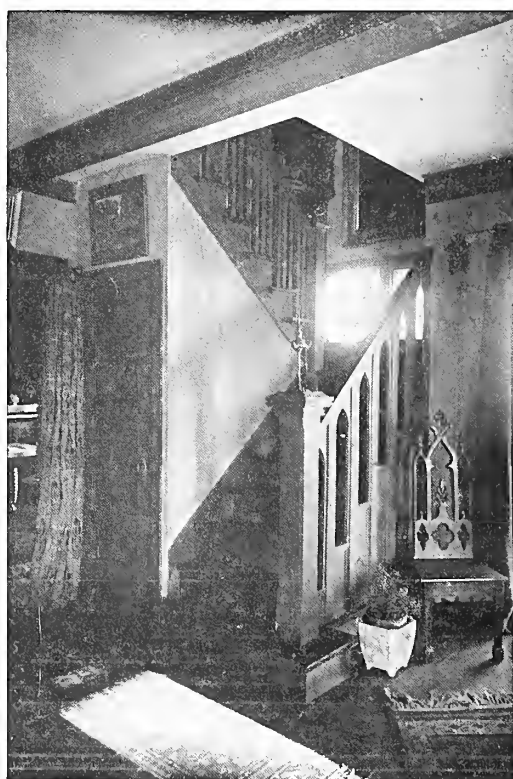
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The foliage is well covered if the nozzle is handled intelligently. This giant outfit usually requires four horses, and is capable of spraying fourteen to sixteen acres a day, much depending upon conditions. The cost of treatment in this manner is reduced to about \$10.20 per acre where the woodland is fairly clear of underbrush. An interesting modification of this apparatus has been employed for spraying strips along the roadside. It consists simply of a giant extension nozzle mounted on a universal joint so that the tip may be elevated forty or fifty feet from the ground. This last named apparatus, with a favorable wind can cover a strip 400 feet wide. — *Landscape Gardening.*

PRIMITIVE JAPANESE ARMOR

THE Imperial Museum at Ueno Park, Tokyo, has recently sent to the Metropolitan Museum in an exchange an important collection of primitive Japanese arms and armor. It includes the best of the duplicates gathered by the authorities of Japanese archaeology during a period of many years and is therefore an acquisition of uncommon value. And especially is it timely since the Museum's newly developed exhibit of Japanese armor is inadequately represented in "primitives." The objects now received include, best of all, one of the very large two-edged copper spear-heads (*tsukushi-boko*) characteristic of the region of Tsushima. They are exceedingly rare and of great antiquity, dating probably earlier than the Christian era, and prior to the period of burial mounds. The remaining objects are later, but antedate the year 700 A. D. They include armor and spear points of bronze and iron, early sword blades, three important sword guards, one of which is encrusted with gold, fragments of early scale armor, and of a corselet: there is also a primitive helmet. Among horse trappings are a stirrup, bit and cross-shaped (bronze) ornaments.

At the present time, then, the Museum's materials for illustrating early stages in the evolution of Japanese armor are reasonably complete; for, in addition to the foregoing objects, there are represented:—a well-preserved corselet of the "Jimmu Tenno style," several models of burial mound images (which came to be placed in the barrow in lieu of the attendants, horses, etc. of



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the dead personage) and a number of interesting horse trappings, including a saddle-bow encrusted with gold. The Japanese civilization of this early period, judging from these objects was clearly of a high order, closely paralleling for example, that of contemporary Western Europe.—*Bulletin of the Metropolitan Museum of Art.*

HARD WOOD FLOORS

THE selection of flooring requires intimate knowledge of the fibres, grains and colors of the various woods; even the different characteristics assumed at the various times and conditions of growths: the colors, as new lumber, sun and kiln dried, and in wearing old age; the usage to which it is to be put must be a prime factor; its price and the ease of obtaining it must not be ignored.

About a dozen families of trees give nearly all the flooring. The two hard pines (*Pinus rigida* and *Pinus resinosa*) known in lumber-yards as Georgia, Carolina, or Southern are more trod upon in America than any other wood. From them come the oil of turpentine and resin of commerce, by "boxing" the trees, blazing with a cup-shaped hollow at the bottom of the blaze in which the crude resin accumulates. From this the oil is distilled and the residue refined into the clear amber resin. Contrary to general belief, boxing adds to rather than detracts from the value of the wood. By extracting the sap year after year the growth is retarded, and the grain made more compact, finer and harder.

Boards for flooring should be selected entirely from the heart of old trees. Georgia pine is of a light straw-color and takes on an excellent polish, is hard, but elastic, and makes a good floor for dancing; its unfortunate feature is its proneness to sliver; this can be obviated by the way in which it is sawed.

White-wood or bass (*Tilia glabra* of Europe and *Tilia Americana* of this country) and ash (*Fraxinus excelsior* of Europe and *Fraxinus Americana*) cost about the same, but neither is worth considering. The wood is soft, is not pretty, slivers readily, and does not keep its shape under atmospheric changes.

Oak (*Quercus alba*, *Q. rubra* and *Q. vivens*) of either one of the three mentioned varieties makes an excellent floor.

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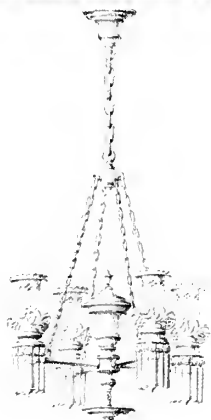
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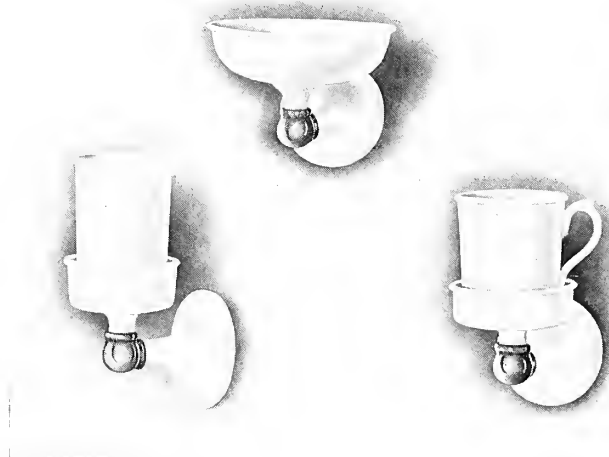


Plate 1610-K

Plate 1620-K

Plate 1615-K

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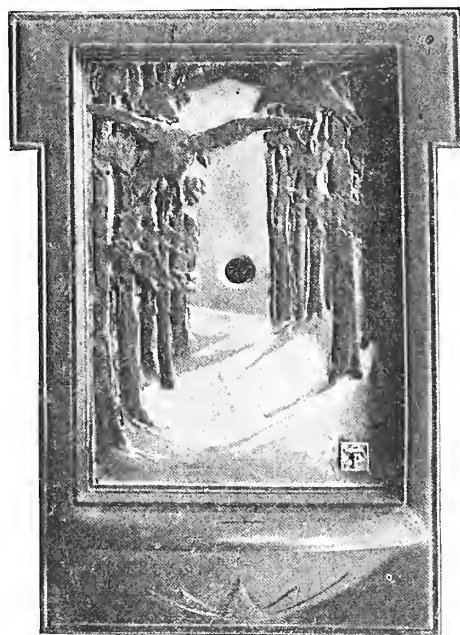
The red oaks, unfortunately, are the ones generally selected. The wood from them makes the homeliest and roughest of the oak floors; the grain is the coarsest, and they stand moisture least well. However, remember that we are comparing oak with oak, and no oak floor is to be lightly condemned. The so-called Spanish oak is the best of the red oaks. It grows in all the lower Allegheny regions. The live-oaks and post-oaks make light-colored, hard, easily-polished timber. But the white oak stands head and shoulders above all the others. It is the lightest in color, hardest, grained closest, and is susceptible of the highest polish; from this comes the finest of the old English black-oak furniture: it withstands alike all climates.

Birch (*Betula alba* and *B. papyracea*) makes an entirely satisfactory floor for dancing, as well as for kindred uses. It is easily brought to a smooth surface and a fine polish, is of a rich amber color of an even shade, and, in addition, has that rare elasticity and resiliency that makes it alike delightful for walking and dancing.

What is said of birch applies equally well to hard maple (*Acer rubrum* and *A. dasycarpum*), both the white and red varieties, the white being that chosen for floors, it being the lightest colored of the wood so used. It is very hard, takes readily a fine polish; the boards are not liable to warp, but, unfortunately, require the very closest care in the drying to prevent shrinkage when laid. It is lasting, and is but little affected by water. Only beech, hickory and white oak approach it in lightness of color.

Hickory (*Carya alba*, *C. glabra* and *C. amara*) has too sterling qualities, generally appreciated, to need detailed discussion of its intrinsic worth, yet it is sadly neglected when the question of flooring is under consideration; perhaps that is due to the difficulty with which it is laid. It is an open-grain wood, but takes polish with ease. From the various trees of the *Carya alba* is obtained the hickory nuts of commerce; while the *Carya glabra* yield the so-called pig nuts, and the *Carya amara* gives only a small bitter nut that is all but worthless.

Beech (*Fagus sylvatica* of Europe and *F. ferruginea* of America) makes almost an ideal floor, light-colored and hard, and has the rare quality of wearing smoother with age; at times it is found beautifully bird's-eyed. In the Southern



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States it grows in the greatest profusion in the swamps and lower woods, but is unappreciated, only enough being preserved for use in making plane-stocks and other tools requiring a hard, durable wood that does not shrink, warp or split.

The cherry-woods, especially the *Prunus Pennsylvanica* (red) and the *P. serotina* (black), are esteemed highly in cabinet-making, and are equally beautiful and desirable for flooring. The garden cherry, *P. cerasus*, is often used as a cheaper substitute, but can be readily detected by the odor and taste as well as by the general appearance. This is not an ideal wood for dancing floors, but for dining-rooms it cannot be excelled. Both the red and black varieties are beautifully grained, and often can be found curled, and even bird's-eyed. To properly select the boards, and lay the body of the straight-grained and the border of the curled, nothing could make a prettier floor.

Now it is clear from the above that the uses, the furnishing and the window-space of a room should determine the kind of wood to be used.

The laying requires not only a good carpenter but an expert judge of woods, and of the individual boards, because only by carefully selecting and placing like planks can we get a permanently even surface. Suppose a plank of heart and one of sap should be placed side by side: no matter what the wood, when a rainy season may come the sap will swell more and rise above the heart. Even when they come from like relative positions in two like trees their texture may differ so widely as to make them undesirable companions.

In spite of the nicest workmanship and the best judgment in selecting, some inequalities of surface will be present till removed by the most thorough sand-papering. This should be done with enough care to avoid scratching; then comes the polishing or finishing.—*The American Architect and Building News*.

THOUGHTS ON WORK AND WORKMEN

AT present many of the larger railroad systems have reduced their dividends to their stockholders, and in some cases the stockholders are in hard lines, for there is no greater mistake in business matters than the belief that the stockholders of railroads are all millionaires. Many of them, indeed, are parties

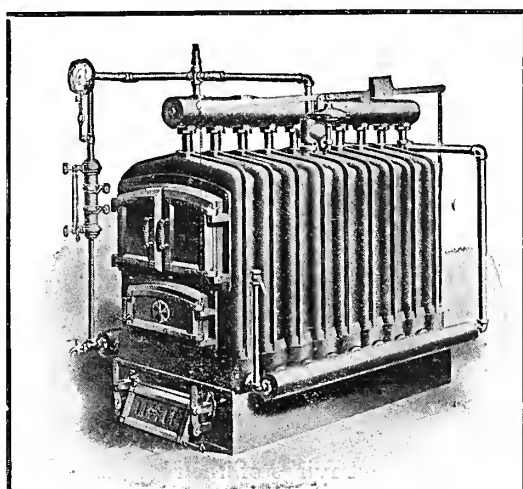


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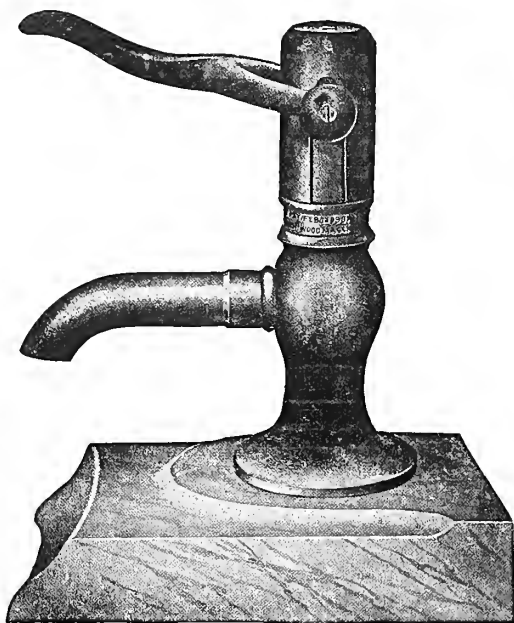
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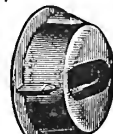
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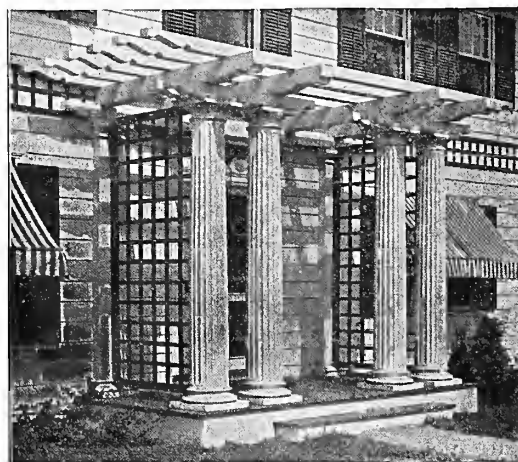


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of limited means, who depend largely upon the dividends for their support, and among them are many widows and dependent children. Among the railroads doing as stated may be mentioned the New York Central, the Pennsylvania system, the Norfolk & Western and the Atchison, Topeka and Santa Fe Railroads. The workmen on most of the railroads are practically receiving the same wages per hour, but the working forces have been reduced. The same state of affairs exists with manufacturers. Another noticeable fact is that workmen are doing more work per hour than formerly, when all winds blew their way. It was so then that if an employer complained, and justly, the workman simply put on his coat and went across the street and got another job; but under present conditions he knows that if he fails to hold his job there is a man on the sidewalk, at the foot of the ladder, ready to take his job. In truth, it is plain that there is a good deal of "human nature" in men. Whether wages will drop in the near future, it is hard to determine. We think and hope not. But there seems to be a more satisfactory condition of affairs at present in the building trades than for some time previous, and mainly because mechanics have a feeling sense of the realities of the times, and contractors are doing better than a year ago, in spite of the so-called depression, for things are working smoothly and pleasantly between employers and employees.—*The Western Architect and Builder.*

GREATEST LUMBER CUT

MORE lumber was cut in the United States last year than in any other year in its history. The enormous amount of 37,550,736 board feet was produced, and the mill value of this was \$621,151,388. In addition, there were produced 11,858,260,000 shingles, valued at \$24,155,555, and 3,812,807,000 lath, valued at \$11,490,570. On the whole, it is safe to say that the present annual lumber cut of the United States approximates forty billion feet, and that the total mill value of the lumber, lath, and shingles each year produced is not less than \$700,000,000. These figures give some idea of how vast is the lumber industry and how great is the demand for its products.

A glance at the kinds of lumber

produced shows very clearly the passing of white pine and oak, one the greatest softwood and the other the greatest hardwood which the forest has ever grown. Since 1899 the cut of white pine has fallen off more than forty per cent, while that of white oak has fallen off more than thirty-six per cent. To-day yellow pine leads all other woods in amount cut, while Douglas fir—and this will be a surprise to many—comes second. Since 1899 the cut of Douglas fir has increased 186 per cent. Louisiana is the foremost yellow pine State, with Texas, Mississippi and Arkansas following in order. Washington produces by far the greatest amount of Douglas fir.

A comparison of the lumber-producing States shows that since 1899 there have been many changes in their relative rank. Washington, which in 1899 stood sixth, now leads, while Wisconsin, which eight years ago led all others, is now third. In the same period Oregon, Louisiana, Mississippi, Idaho, and California made great strides as lumber-producing States, though, on the other hand, the amount produced in Michigan, Wisconsin, Minnesota, Georgia, Kentucky, Tennessee, Missouri, Indiana, and Ohio fell off anywhere from twenty-nine to fifty-four per cent.

The highest-priced native woods are walnut, hickory, and ash, and the cheapest are larch and white fir. From the fact, however, that since 1899 the average increase in the price of lumber has been forty-nine per cent, it will not be long before cheap woods are few and far between.

Figures upon the lumber cut of the United States in 1906 are contained in Circular 122 of the Forest Service, which can be had upon application to the Forester, U. S. Department of Agriculture, Washington, D. C.

BOOKS ON CONCRETE CONSTRUCTION

THE Atlas Portland Cement Company, 30 Broad Street, New York, have published three interesting and completely illustrated books on Concrete Construction for those about to build. They are entitled "Concrete Country Residences," "Concrete Cottages," "Concrete Construction about the Home and on the Farm." The books are sent free on receipt of postage. Write to the Atlas Portland Cement Company direct, mentioning HOUSE AND GARDEN.

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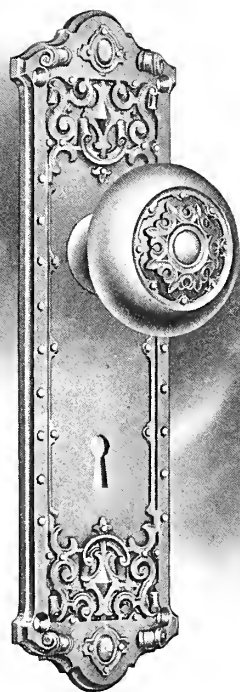
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ITEMS FROM AUTOMOBILE TOPICS

A nice question is up for decision in a Wisconsin town. It appears that a policeman came along and impounded an automobile which he found standing by the curb apparently deserted. When the owner came to reclaim it he found that the pound-master believed that he was entitled to \$20, the law prescribing a fee of fifty cents per animal in pound and the car being one of forty horse power.

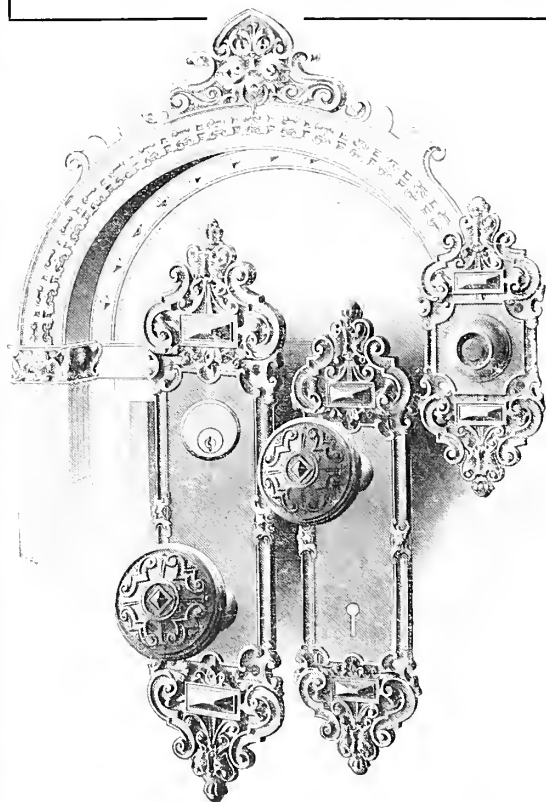
Significant words were those uttered by Calvin Tomkins, president of the New Jersey Water Ways Association, spoken at the Good Roads Convention held at Atlantic City. The State, he urged, should not wait for national action in this matter, but should enter upon a system of inland waterways and highway improvements. He recommended that the Delaware and Raritan Canal be deepened; that advantage be taken of natural conditions to develop an inland waterway along the coast from Cape May to Gay Head; and that, no less important, a network of good roads be woven all over New Jersey between her cities and connecting their park systems with one another, as well as providing access to the natural beauties of the State.

"Sane motoring" is a phrase we are beginning to hear considerably about. It means a lot. Opinions as to what constitutes "sane" motoring will differ widely, of course, but it will scarcely be contended that the reckless driver is included among those who motor sanely.

The best proof of the prosperity of the Middle and Far West, notwithstanding the year of financial and industrial depression we have passed through, is found in the large and steadily increasing volume of trade in automobiles which is transacted in that section.

Two things are to be avoided in replacing spark plugs, one being too tight adjustment in a hot cylinder, which makes it almost impossible to remove it afterward; the other being the breaking of the insulation, if of porcelain, through contact with a wrench. Socket wrenches if made too narrow in the neck, will often cause fracture of the insulator unless held perfectly in line.

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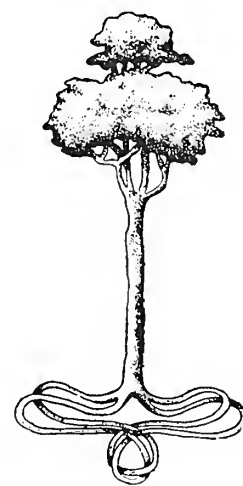
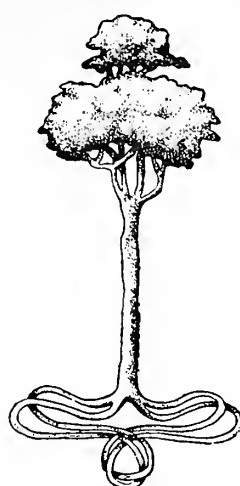
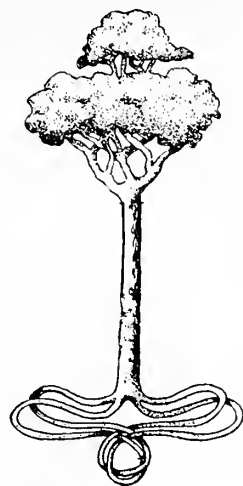
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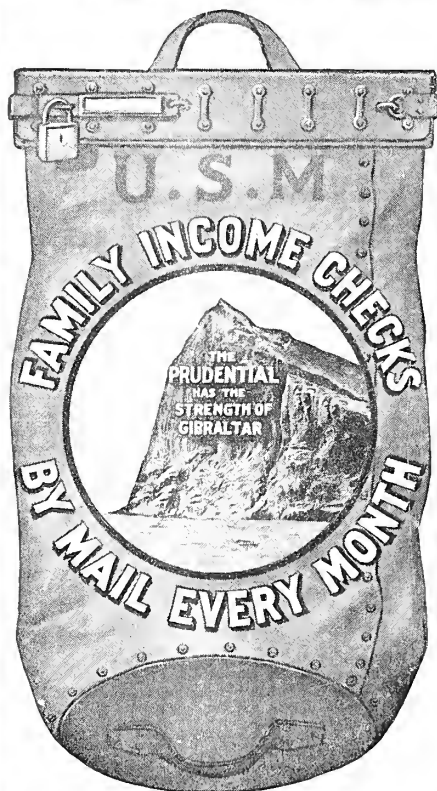
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